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After an etching by Haig.

Façade of Rheims Cathedral.

# Cathedrals of France

Popular Studies of
the most interesting
French Cathedrals

BY

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Author of Dante Interpreted, Etc.

With over Two Hundred Illustrations

NEW YORK

The Churchman Company

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# FRANCE
## IN
## *PROVINCES.*

**The Location of the Cathedrals**

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# Introduction

The present work does not profess to be an exhaustive or scientific study of French architecture. The writer merely records his impressions of the finest of the many great French buildings of the Middle Ages, which he had an opportunity of visiting in Europe. The study of mediæval architecture in a complete sense must imply a review of French history from the time of Charlemagne to the splendid age of Francis I. For there are many points of view from which we may regard a French cathedral. It is a building of political importance, as well as of ecclesiastical significance, and from the days when Philip Augustus consolidated the kingdom of France and laid the foundation stone of a united realm by strengthening the Church against the noblesse, and raising magnificent see churches as monuments of Episcopal dignity, up to the present time, when the Republic has made itself the conservator and restorer of ecclesiastical monuments, the cathedral has always played an important part in French life, civil and religious.

But viewing the cathedral merely as a work of art, there are many considerations to be taken into account in a true classification. We cannot consider the architecture of France without taking into account the influences, local and political, under which a religious building was constructed. As in Spain, the northern cathedrals, and those which lie central and southward differ from each other in many striking particulars. The south of France did not feel the effect of the building of Amiens cathedral, as this great example of thirteenth century Gothic reacted upon the church builders of the Isle of France, of Lorraine, Champagne, Normandy and Brittany; and yet, each of these ancient provinces modified by local peculiarities the normal type which they undertook to imitate. Beauvais is an ambitious attempt to eclipse in size and splendor the vast church of Picardy, while Le Mans has features of originality due to local influences which widely separate it from Paris or Troyes. In Provence and Languedoc, as well as in Guienne, we find the Byzantine type persisting through all the furore which took possession of France as soon as the unique developments of the Gothic arch and vaulted roof had seized upon the architects in the valleys of the Seine and Loire.

The present writer merely undertakes to cull from the multitudinous variety of great French churches a few examples which may interest his readers and perhaps stimulate them to trace at greater length, not only the development of Pointed architecture in France, but also the geographical distribution throughout the country of Roman, Romano-Byzantine and Gothic churches. Nothing can be more interesting, we may say, even fascinating, than such a study as this. The Roman remains at Arles stand in juxtaposition to the old Church of St. Trophimus, whose portico is the most perfect example in the world of Byzantine sculpture and architectural proportions. All the churches of Provence are stamped with the same Romanesque physiognomy, and in the northeast of Languedoc the traveller still finds, at Le Puy, the rounded arch, the short pillar and square capital and the domical roof. At Lyon the old Roman church, with its interior of round arched triforium, has become transformed outside into a Pointed building. At Périgueux and Cahors the same peculiarities are found as at Le Puy; and the Church of St. Front seems by its Oriental minarets to be the connecting link between one of the southern churches of Spain and a mosque of Damascus.

This variety takes another form when we come to Albi and see something like a reproduction of the fortress churches at Avila and Zamora. It is only when we arrive at Poitiers and Bordeaux that we see the dome giving way to the vaulted roof; and when we reach Tours we find that the pure Pointed style, as at Orléans, has been allowed to reach its highest developments, although the rehandling of Renaissance builders has somewhat marred, even though it may have enriched, the original design. It is at Notre Dame de Paris, at Rouen and at Chartres that we see Gothic architecture expanding into the full flower of its perfection. In this belt of architectural life in France, the builders seem to have been in perfect touch with each other, and the Churches of St. Denis, St. Remigius and Aventinus are in complete and sympathetic harmony.

Since the present age is an age of church building in general and particularly strikes us as evincing a keen sympathy with the cathedral idea, a review of ancient cathedrals, even though it be the most desultory, cannot be without importance. The ancient builders may well be looked upon as likely to provide the best models for the builders of to-day, and there are several particulars in which they seem to do so.

In the first place, those who designed and erected such edifices as those at Rheims and Paris had a definite purpose, which was essentially a purpose of utility. The shape of the building to an ancient architect was strictly dictated by the uses to which it was to be set. These uses were those of divine service and worship. The choir or sanctuary was carefully fenced off from the intrusion of the general public, because it was destined for the gathering of the clergy in their daily offices of praise and intercession. The central nave was the largest open space in the church. It was filled with seats for the use of the people, and furnished with a pulpit from which they were periodically exhorted. The one or two aisles which flanked this nave were left open as passages or promenades, through which might pass the long and solemn procession, singing hymns or bearing in sight of the people the relics of some saint or the Host itself. The chapels which ran along the aisles, or round the circular apse at the east end, were dedicated to various saints and employed for the celebration of private masses. Thus the business of religious life, of devotion, of praise, of offering sacrifice, kept the cathedral constantly in use, and made it, in each city and diocese, the living centre of religious devotion. As this form of serving God was considered to be the highest object of life, the setting was made suitable to the jewel, the casket to the treasure which it contained.

All the conveniences for divine service having been secured, the next step of the architect was to beautify to the utmost of his power. The first aim of the Gothic architect was to secure altitude. His sentiment was that of the Psalmist, "I will lift up mine eyes," and he made it so that the eye of the worshipper might not be

depressed and driven back to the earth by a low ceiling. He formed his pointed arches from two segments of a circle, which met at a point that seemed to suggest an infinity of height. He raised the walls of the nave in three stages, which mounted one above another with increased enrichment, until the topmost range was filled with windows, burning with seraphic faces, and in every hue of the rainbow depicting the life of the saints on earth, and the glories of the beatified in heaven. On every detail he lavished the choicest efforts of his skill; attenuating every perpendicular line to the utmost limit consisting with stability, and when the roof was reached he appeared as if struggling to rise beyond it, and its vaulting was no flat horizontal surface, but still repeated the aspiring outline of the pointed arch.

This pursuit of sublimity in dimensions and artistic perfection in execution constituted the main claim of the cathedral to be looked upon by the world at large as a monument, and a monument of religion. There are some things, both in literature and art, which the world would not willingly let die. In France, especially, the artistic sense of the people is one of the most obvious characteristics of the nation. Every one in France has something more or less of a sense for art. The sculptor, the painter and the architect in France produce some of the most beautiful and delicate creations of human genius, merely because they express the perennial exuberance of French feeling and utter to the world the unquenchable passion for the beautiful in color and form which belongs to the French.

This sensitive and artistic nation still looks upon the cathedral with a feeling of delight and national exultation. And here comes in the consideration that the existence of great cathedrals throughout France has had no little influence in preventing the eclipse of faith and the disappearance of Christianity in France. If this is to put the case too strongly, we may at least aver that when the storm of the Revolution had passed away, amid overthrown altars, desecrated shrines and the loud blasphemies of infidelity, those members of the Church, and especially the clergy who had survived the tempest, found ready to hand the great buildings of ecclesiastical splendor and religion to be the citadels of their reanimated institution. These monuments of their ancestral faith became the rallying places of the revived Church and claimed homage by their artistic sublimity, even from those who looked coldly upon the principles which they were intended to embody. I, for my part, when I see the power and vitality of the Church in France, when I consider that from the time of Napoleon I. the institutions of Christianity have been under the guardianship of the Government, I cannot help thinking that this state of things is to be attributed in some measure to the existence on almost every elevated spot in France of a temple of God which it would be barbarism to destroy, if not for its hallowed associations, at least for the elevating influence of its artistic beauty.

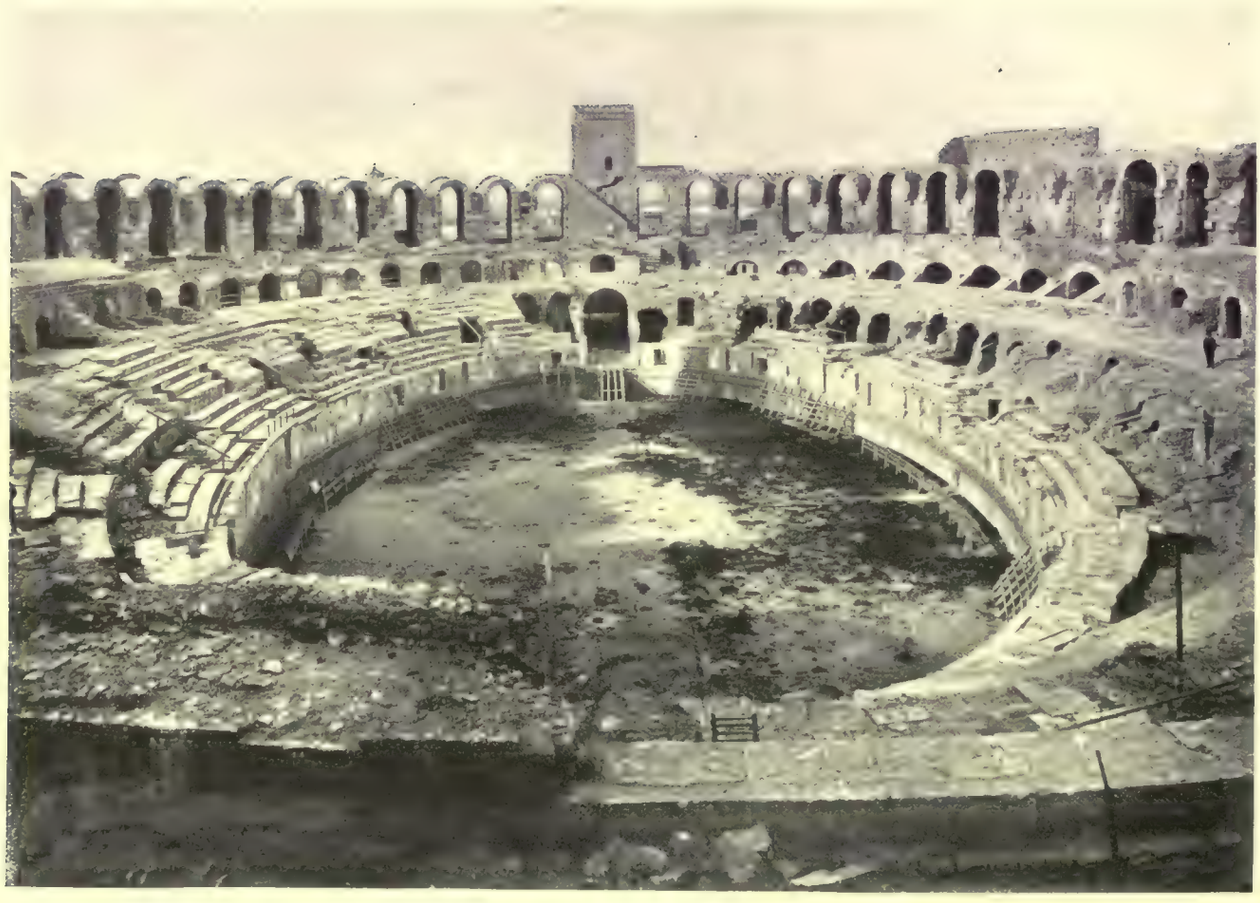
These considerations amply justify a careful study of French art in its relation to the history of religion in France, and if in France, throughout the whole world also. In a new country like our own, the building of a real, stable, beautiful and convenient church is the furnishing of a fresh argument in the defence of Christianity. No heirloom is more precious, more useful, more pregnant with philanthropic efficacy than the cathedral buildings which the different peoples of Europe have received from their ancestors. This provides us with the best reason for trying to understand and appreciate the see churches of France; it constitutes also a powerful appeal to American Churchmen of the present day. What a lost opportunity it will prove if amid the abundant material prosperity of to-day, no forecast has been taken for the possible changes, or disasters of the future, and no cathedrals shall have been built to stand upright and witness for the truth, appealing by artistic sublimity, as well as by the hallowed memories of the past, to the hearts and consciences of the ages to come.

# Arles

AFTER visiting the flourishing cities of the Rhone valley, I must confess that I reached Arles with a certain feeling of melancholy. Set in the flat plain at the head of the Delta, it seemed to me to be the most shrunken and ruinous city in France. So far as I had hitherto visited the great capitals of the old French provinces, I had found that most of the cities which were important in the time of the Roman occupation had remained so, through the days of Christian Charlemagne, amid all the perturbation of the Middle Ages, and onward in a greater or less degree up to the present day. But never was desolation so complete as that at Arles, which may almost be called the Tyre of southern France. The ruins of its ancient splendor loom on every horizon of the fertile plain, and the sea-birds shriek over the mounds and broken masonry of its Roman theatre and the arena, once the scene of gladiatorial combats, but now abandoned to the coarser and more cruel delights of the bull-fight. Yet as I stood beside that stage which had once echoed to the words of Terence and the verses of Ausonius I thought of the time when Arles was a flourishing Roman seaport, a point on which the Roman highways met, so that it was known as the Gallic Rome, the greatest city in Roman France. Since then its commercial importance has been merged in that of Marseilles. Even more completely has vanished its ecclesiastical dignity and grandeur. Adorned and beautified by Constantine, who chose it as a favored place of residence, it was the scene during that emperor's reign of the notorious council whose condemnation of Athanasius was ratified by the signature of Pope Liberius. At that time it was the great metropolitan city of *Gallia Narbonensis*, the Provincia of Sextius and Cæsar, the Provençe of later centuries. At the present day Arles is not even the see of a bishop, having been supplanted in archiepiscopal dignity by Aix, in accordance with the concordat of Napoleon I. The Church of St. Trophimus is therefore no longer to be considered a cathedral, a dignity which it lost one hundred years ago; but to the antiquary, the historian and the art critic, the old church is an object of eternal interest, and it would be a grave error to omit it from our list of French cathedrals.

ARLES—INTERIOR, LOOKING EAST.

Yet the traveller will find that the main attractions of Arles do not lie in the cathedral, which has been modernized as well as neglected and is now no more than an ob-



ROMAN AMPHITHEATRE AT ARLES.

DETAILS OF AMPHITHEATRE AT ARLES.

Arles—Tower, from the Cloister.

Arles—West Portal.

# Arles

scure parish church in a small provincial town. One gladly escapes from the crooked, dirty streets of Arles to all that lies without the walls, not only the relics of Roman masonry and Roman architecture, but to those flats to the east, which lie so low that the sea is not visible from the loftiest of their undulations. Here we find that ancient burial place alluded to by Dante, where the peers of Charlemagne lie buried with their followers, slain by the arms of the infidels. The traveller may well repeat the words of the poet: "I cast around my eyes and saw extend on either hand a spacious plain, rough and heaving with sepulchral mounds." The words of Archbishop Turpin, in his history of Charlemagne, speak with pathetic simplicity of the origin of this dreary expanse of tombs, called somewhat ironically Alis Campi (the Elysian fields). "After this the king and his army proceeded by the way of Gascony and Toulouse and came to Arles, where we found the army of Burgundy, which had left us in the hostile valley, bringing their dead by the way of Morbihan and Toulouse, to bury them in the plain of Arles. Here we performed the last rites over Estolfo, Count of Champagne; of Solomon; Sampson, Duke of Burgundy; Arnold of Berlanda; Alberic of Burgundy; Gumard, Esturinite, Hato, Juonius, Berard, Berengaire, and Naaman, Duke of Bourbon, and of ten thousand of their soldiers."

Arles—The Cloisters.

What a sonorous ring there is in the names of these doughty champions, and the half-fabulous number of the men at arms who, like those of Roland in the Ronscevalles straits, fell fighting for Christ and the emperor.

Dreariness is the best word to use in describing the sombre melancholy of Arles, when the grey clouds from the Alps, visible on the horizon, pour their misty vapors down to freshen the plain while they deepen the muddy track beneath our feet. To the south extends the salt, marshy waste of the Camargue, almost African in its sterility and reminding us of the great southern continent by the flocks of ibis, pelican, and flamingo which the fowler sometimes surprises amid the mazy watercourses of the Delta.

The old cathedral itself is entered from the central square and marketplace of the city. It is very evident that Roman buildings have suggested the severe lines of this church, even if some of its later additions have not been constructed of stone, quarried from the massy theatre and the vast arena. The tower itself is decorated with fluted Corinthian pilasters, and the ineffaceable imprint of Rome still is apparent; and as Rome is in ruins, so the great church of southern Gaul seems somehow to be mouldering in a sort of sympathetic decay. Yet the portico, in the simplicity of its lines, in its deep recesses and in its sculptures looks like a fragment of Rome christianized by Byzantine influences. The gable end of this porch or portico is set at an obtuse angle, but the arch is broadly pointed and consists of five concentric and receding mouldings. The lintel is supported by a single column with a square headed Byzantine capital, richly carved. This lintel takes the form of a frieze which is

continued across the mouldings of the archway, and round the flat face of the whole portico. Each side-post of the doorway is a fluted pilaster with a richly carved capital of angels and human figures after a Byzantine model. The face of the wall flanking the doorway is divided into three niches on each side, by rounded pillars which support the frieze. The same arrangement is made on the north and south walls of the portico, so as to produce square niches for figures of the twelve Apostles, and other saints, the size of life. At the angles nearest the door are figures of SS. Stephen and Trophimus. In the tympanum is a representation of Christ crowned in glory; His left hand grasps the Book of the Gospels. His right is raised in Benediction. Around Him are the Apocalyptic symbols of the four Gospels. In the voussure are lines of adoring angels. On the frieze of the lintel are represented the twelve Apostles seated in council and on that part of the frieze which is continued to the angle of the wall there is a curious procession of ransomed souls represented clothed, as it were, with white robes. They are headed by two mitred bishops, and Abraham is receiving them into his bosom, as suggested by the two souls whom he is embracing. This procession of the blessed march two and two, a woman behind each man. The left hand frieze contains a crowd of dammed souls, stripped of their garments, and chained together, as it were, bound hand and foot. A demon is dragging them off into the flames of hell.

Arles—Detail of Western Portal.

There can be no denying the unique beauty of this façade as a somewhat plain and blunt representation of a religious subject. There is a Roman severity in its horizontal lines and square niches. But the frieze, with its small-sized figures, which break up the strip of decoration into narrow surfaces of black and white, is Oriental in the richness which it lends to this fretted front. When we examine the details of the carving, we discover the hieratic repose and absence of expression which belong to Byzantine sculpture. The drapery and the modelling of the hair have in them an archaic feeling, but the faces are rather Gallic, than Syrian, and the whole piece of work seems to point out Arles as a place where, at the end of the twelfth century, the great Provençal crusaders had brought back with them models, probably in jewelry and ivory, or it may be actual artificers who blent their influence with that of French workmen in producing this unique example of Provençal art.

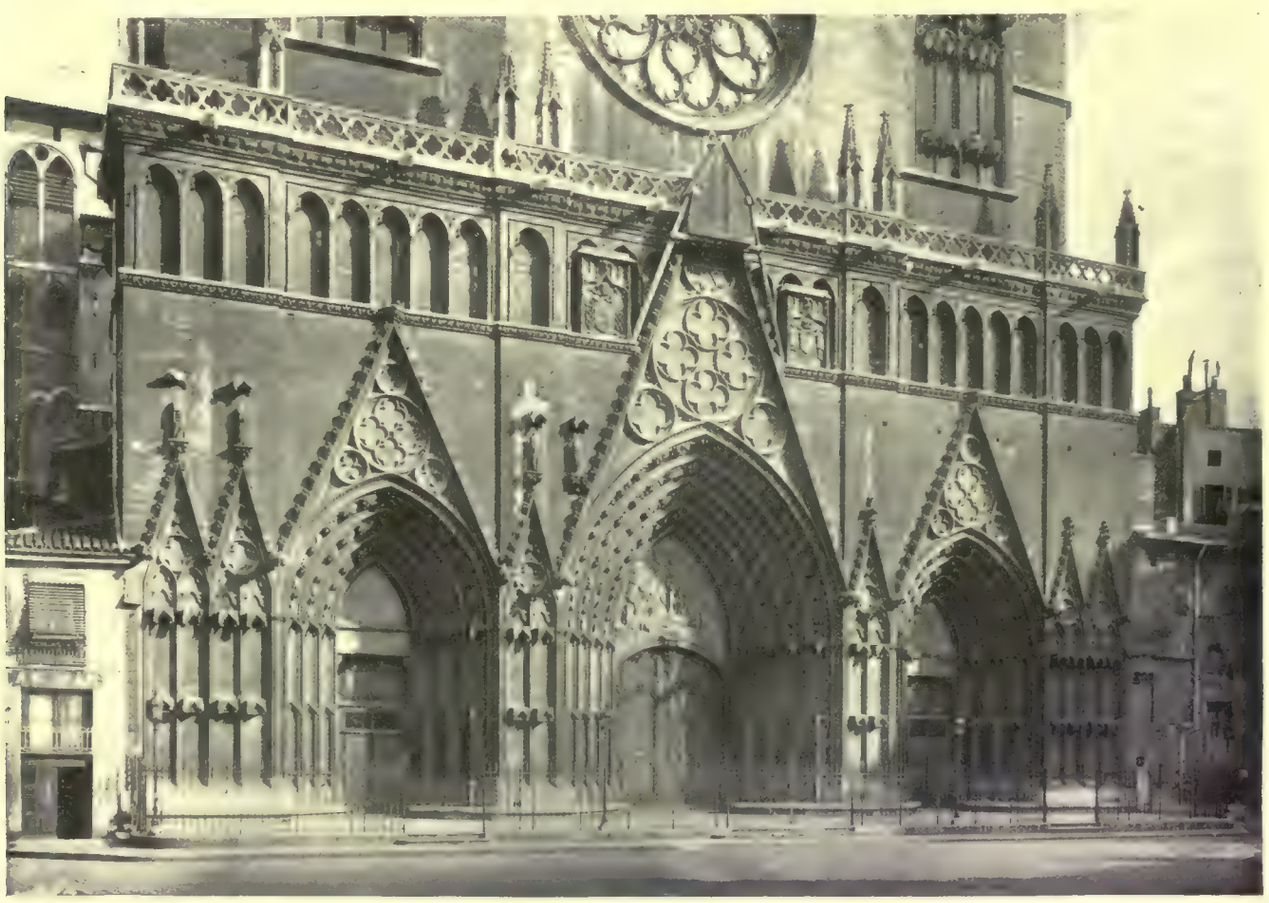
Perhaps more remarkable than even this portico, are the adjoining cloisters round which, as we have shown, were the houses of the higher clergy, and officers of a cathedral church. These cloisters are far more magnificent than those which I had seen at Le Puy. Their bays are upon a much loftier and more elaborate scale.

I left Arles with a feeling that it was a place which belonged almost entirely to the past. All that modern times had done for it was to increase the nakedness of its ruins, and to mar with crude and tawdry simplicity the ancient severity of its now scarcely recognizable interior. By recognizable, I mean, capable of being identified in the mind of the antiquarian with what it must have been when it was in complete harmony with the inimitable portico and cloisters.

# Lyon

ON reaching Lyon, the second city in France and one of the most modern, as well as one of the most ancient, we seem to leave mediæval France far behind. The principal attractions of the city lie in the very fact that it is so largely modern, so gay and bright—a small edition of Paris with parks, fountains and memorial statues to adorn it, and a great river bringing the air of the Alps to cool the busy quays. The Rhone is even at Lyon a mountain torrent, which foams against the abutments of the bridges and gives immense animation to the city landscape. The principal part of Lyon is built upon the peninsula formed by the confluence of the Rhone and Saône and prolonged through the skill of the sculptor Perrache, whose name has been given to the new quarter on which stands the railway station of the northern lines. But the Saône is a comparatively sluggish stream. Yet it was on the precipitous banks of the Saône, on the side opposite to the peninsula, that the ancient Roman colony was established. The heights are hard to climb, but Fourvière, which is a corruption of the Latin *Foro Vetere*, "in the old forum," well repays a visit. Here is built the celebrated church, Notre Dame de Fourvière, the object of so many pilgrimages. For several years the sanctuary shared with Le Puy and Lourdes the homage of devout Catholics. To me the church, which in its present shape is quite recent, was not interesting, although built on the most magnificent scale, with monolithic marble columns and a superb crypt. It stands on the site of a church whose foundation stone was laid in the presence of Thomas of Canterbury, to whom it was eventually dedicated. As an example of Byzantine architecture the present building is a decided failure. Far more interesting are the Roman remains that abound at Fourvière.

Lugdunum, which once occupied these heights above the Saône, is not mentioned in Cæsar's Commentaries. Was it an ancient Rhodian colony, as Marseilles originated in a settlement of wandering Phocian mariners? Historic science rejects the picturesque legend of Momorus and Autepomarus, and the first authentic account which we have of this city of precipices dates during the wars of Cæsar and Pompey, when the Roman Senate sent Munatius Plancus, to whom, by the bye, Horace has written a pretty ode, to superintend the building of fortifications, houses and temples for the Roman colony which had been driven from Vienne by Gallic enemies, and had taken refuge on the heights at Fourvière. Still along these heights are seen fragments of Roman masonry and on the outskirts of the place the valleys are crossed by dismantled



LYON—WEST PORTAL.

# Lyon

aqueducts, monuments of the art and untiring energy of Rome. The city became, indeed, one of the most magnificent of colonial towns; the four great roads of Gaul met there; Augustus lived for three years in the splendid palace whose prison cells still appear in the hospital de l'Antiquaille. Here was born also Marcus Aurelius Antoninus, the philosophic prince whose name appears in Christian annals stained by one of the most cruel decrees of persecution that ever ravaged the Church.

When we speak of Lyon we think of the Christian Church of the Roman period as it was founded by the missionaries of Polycarp, who had himself been a pupil of St. John the Divine. We think of Pothinus and Irenæus and the brave slave girl Blandina, the first perhaps among the Christian heroines of France, whose names comprise those of Jeanne d'Arc, the Maid of Orleans, and Geneviève of Paris. Church historians are familiar with the authentic document in which we read the details of that terrific persecution for which the calm, self-satisfied stoic published the edict. The fashionable square of Belle Cour is the *Bella Curia* of the Roman town, where those Christians who could claim the privilege of Latin citizenship were decapitated; but what a light it throws upon that dismal page of history to stand as I did by the pillar to which the slave girl Blandina was bound when she was put to death, as Julius Cæsar, years before, had put to death the captive Acco at Sens; as he calmly says, *more majorum*, that is, by scourging, the punishment of slaves, as if by this phrase he would lay upon his forefathers the blame of his atrocious act. Yet, strange to say, Pothinus, the martyr bishop of that day, is in no way connected with the Church of St. John Baptist, the present cathedral. We follow his footsteps in descending the stone stairway that leads into the crypt of another church at Lyon. It was here he gathered his faithful flock and ministered to them the Holy Mysteries. This is St. Nizier's, so called in dedication from an archbishop of Lyon who presided over the Church in the sixth century. The crypt is profoundly interesting as being the original cathedral of Lugdunum. It is a vaulted chamber whose roof is supported by round Byzantine pillars, and it has recently been adorned with mosaics. The walls enclose the remains of the bishops of Lugdunum from a remote period. Their names, after the Roman method, are inscribed on their tombs in red letters deeply incised, and one feels while standing there that this is the cradle of Gallic Christianity as it came through Polycarp and Pothinus from the teaching and example of that apostle whom Jesus loved.

Lyon—Eastern Apse.

The present cathedral is, however, sufficiently interesting, although it has no crypt and no apostolic associations. It is built at the foot of the hill of Fourvière, and, as Lyon is a large manufacturing town, its walls and towers are as deeply blackened by smoke as those of a church in London or Liverpool. The Place Saint-Jean stands in front of it, and this square enables one to take a full view of the façade, while the beautiful apse at the

east end can be seen in all its fine proportions from the Pont Tilsitt on the Saône.

The original church which stood on this site was a Roman basilica, built probably in the time of Constantine and dedicated to La Sainte Croix—the Holy Cross, supposed to have been discovered at Jerusalem by his mother, Helena. This church was replaced by another and larger building, dedicated to St. Stephen, and serving for a cathedral until the beginning of the thirteenth century, which was to see a revolution in the art of church building.

As the church at present exists, it is a curious mixture of the Romano-Byzantine and the Gothic styles. The chapel dedicated to St. Peter at the north of the choir is purely Roman, and must date from the first years of the twelfth century. The Pointed style began to replace in this edifice the Roman style up to the beginning of the thirteenth century, and the nave gives evidence of this.

Lyon—South View.

The new work went on during the two hundred years following, and the façade was completed in the fifteenth century. The dimensions of the church are sufficiently vast; it is 95 metres long (only 35 less than Notre Dame at Paris) and 32 metres in height. There are four towers, two of which flank the façade. But the towers are not lofty, they are indeed almost insignificant, appearing to dwarf the building.

Low as it stands in site, and hemmed round by buildings, excepting at the west end, there is little imposing in the external appearance of the cathedral at Lyon, and the view of its east end from the bridge Tilsitt, where the alternate rows of Byzantine and Gothic windows make up a rich and interesting composition, is by far its most attractive aspect. The west end has niches empty of statuary, and the wooden representation of St. John Baptist in the tympanum of the central doorway is weak and inadequate. There is, however, a series of medallions in bas-relief enclosed in quatrefoil mouldings. The carvings belong to the thirteenth century and are bright and spirited. They represent the Bible story of Adam and Eve, but mingled with this is a mass of legendary and monastic history, which it would take a volume to expound. The carving is, however, too minute for the place in which it is set, and scarcely appears to do more than emphasize the outline of the doorways, by the sides of which it hangs down like the orphreys of an ecclesiastical vestment.

The impression produced by the whole façade of the primatial church is disappointing. The proportions are Roman; the ornamentations decorated Gothic. The flanking towers are not only too low, they are also too broad for the central portion represented by the width of the gable. In former times the apparent height of the towers was enhanced by an open gable*; the roof proper lay below the crest or peak of the gable and, as at Le Puy, the gable was pierced, and thus it formed merely a screen or decorative accessory, suggesting that the towers were higher than the roof; while at present they do not rise to the roof-ridge. Bad as such an expedient was, it was better than the present heavy arrangement.

In describing the façade I would point out that the lower portion of the towers is Roman, the upper part only belonging to the Gothic period. The doorways are thirteenth century work, the second and upper stages belong to the fifteenth century, but the whole composition seems to have resulted from a vain attempt to give lightness and animation to the solid and simple front of a Roman building. Three main horizontal lines divide this face of the edifice. In the lower stage are the three portals, each surmounted by a peak, whose main lines are adorned with floriated corbels, while they enclose four circles, one large,

* The photograph from which our full-page illustration is taken was made before the alteration.

Lyon—The West Front.

the three, which fill the corbels, small. These circles in turn enclose geometrical quatrefoils. Their details are rich and appropriate. The voussoirs still retain their sculptures, although mutilated by the Calvinists, who tore down the statuary in the now vacant niches. Above the portals runs an arcaded gallery—a most salient feature in a façade where salient features are so rare. The light and shadow of this arcade add immensely to the impressiveness of the entrance. It is surmounted by a frieze of delicate tracery. Each of the tower fronts is adorned by richly crocketed double niches, with tabernacle work about them, but the niches are empty. The central rose window is the main feature of the gable surface, and is the point which lingers longest in the memory of those who have visited the Church of St. John Baptist at Lyon. It is of vast proportions in comparison with other details, indeed, we may almost say that it is too large for the doorways and the height of the towers. The towers are each flanked north and south by an octagonal turret whose angles are crowned by delicate pinnacles. The tower summits are decorated by a frieze of open quatrefoil fretwork, too light and airy for their cumbrous proportions. Above the rose window is a second gallery, with a balustrade of quatrefoil sculpture. In the highest stage appear three windows, one in each tower and one in the richest style of fifteenth century high up in the gable. It will be noticed that every effort has been made to pierce the blank surface of a Roman front, to frieze it with delicate lacework in stone, to lighten it with pinnacles, yet the stolid simplicity of the original proportions refuses to give way. The Roman basilica remains, and is apparent amid all these disguising devices.

The Manecanterie at Lyon.

The interior of the church is very fine and very impressive. It is in a dim and mysterious light in which we find ourselves as soon as we enter it. St. John Baptist's is one of the darkest churches in France, and this undoubtedly is the result of its anomalous composition. The upper windows are small, round-arched and divided by clustered columns, the lower are Gothic, and the chapels, with their deep recesses and stained windows, admit little light into the nave. Yet the bays of the nave distinctly pertain to the best age of Gothic architecture. The narrow pointed arch, the vaulted roof and the long vista of the aisles and chapels through which the eye wanders with such a sense of lightness, order and gracefulness, recall Notre Dame at Paris, Chartres, and Amiens. When, however, we reach the choir we find ourselves in a Roman basilica. In the first place, there is no ambulatory around the choir. The choir stalls, like those in a Greek church, are set against the wall of the apse, as is the case at Le Puy, and behind, instead of being before or westward of the altar, and the light comes from round-headed windows filled with exquisite stained glass and shedding a soft but obscure light over the dark recesses, from among which the altar stands out clearly. The altar is placed far to the westward of the choir, and seems as if it might in former times have stood under the main dome of a Byzantine structure, as stands the altar at Le Puy. I was very much impressed by the sight of two crosses, one placed on each side of the altar. They have stood there since the year 1274, when a so-called General Council was held with the object of reconciling the great schism of East and West. The Latin and Greek communions have still remained irreconcilable, but the crosses continue to stand side by side, representatives of the two Churches, as if to witness to the force of Catholic aspiration and to suggest the need of prayer and intercession for the healing of the wound. The vision of hope, the confidence of faith,

are equally symbolized by the presence in this great sanctuary of the double emblems of redemption and forgiveness. I firmly believe that the idea set forth by this juxtaposition of standards representing two separated if not hostile camps shows how sincerely the breast of the Holy Catholic Church longs also to be and to abide in unity.

The foundations of the choir consist of vast pieces of masonry which originally stood in the forum of Trajan, high on the hill of Fourvière, and the whole of this part of the church bears a Roman physiognomy. There are two chapels attached to it, and its chief ornaments are two statues in white marble, one of St. John Baptist, another of St. Stephen. It is quite probable, as has been suggested, that while St. Nizier's was the ancient cathedral of the see, this choir stands on the site of what was the baptistery of St. John's in the city, for it was customary in ancient times to have one building dedicated entirely to the Church's initiatory rite. We have an example of such a building at Poitiers, and it is beyond doubt that the tower or campanile at Le Puy, standing as it does apart from the church and having a chapel and altar of its own, was originally merely the baptistery of the place. The statue of St. John the Baptist at Lyon is a fine and spirited work; the Forerunner is represented as announcing the kingdom of heaven, and pointing aloft to the source from which it is to come. He is girded with skins; he carries the cross of approaching redemption in his hand. At his feet reclines a lamb, emblematic of the Lamb of God, who can take away the sins of the world. The last of the prophets is represented as in the act of vigorously stepping forth on his errand, and there is great vigor and power exhibited in his whole bearing. He seems to be consumed with zeal and haste in prosecuting his mission. The statue of St. Stephen is less interesting.

Lyon—Detail from Western Portal.

Among the portions of the building which attract through more recent historic associations, may be mentioned the Chapel of St. Louis, sometimes called the Bourbon Chapel. It was built in the fifteenth century by Cardinal Charles de Bourbon, and his brother, Pierre de Beaujeu. Their sister was the queen of Louis IX. The Bourbons were always munificent in works of this kind and the religious zeal of Louis IX. has left its trace in almost every great city of France, from Tours to Le Puy. The chapels of French cathedrals are not particularly interesting, being too often decorated with cheap wooden accessories. But the rich stone carvings of the Bourbon Chapel at Lyon are real works of art. The style is the most elaborate example of the decorated period, and the balustrade which stands fronting the altar is of most extraordinary delicacy in detail. The letters of the name "Charles" are ingeniously interlaced with the foliations of the frieze, with which they harmonize in the ecclesiastical curves and angles of their form. This arrangement may be looked upon as a mere conceit of the fifteenth century, but it is quite in harmony with the earliest usage, which led princes and bishops to inscribe their names in stained windows and monuments in the form of a rebus.

In the north transept there is a very curious clock, standing on the ground some eight feet high and indicating the changes of the seasons and the astronomic aspects of the sky. It was originally made by Nicolas Lippius, or Lippe, of Basle, in 1598, and took twenty years in the construction. It was considered one of the wonders of the age. Strange to say, the Calvinists took a special dis-

like to this clock, possibly because it chronicled the Church seasons and holy days of the year. At any rate, during the religious wars, they demolished it utterly. We can understand their rage against graven images, yet it is difficult to see what fanaticism can find obnoxious in a mere timepiece. But in 1661 the fragments were collected, and the clock was rehabilitated in an improved form by Guillaume Nourisson, and now it bears in Latin an inscription which says: "This clock, for a long time utterly ruined and rendered silent through the insolence of heretics, has been not only restored but more elaborately constructed by William Nourisson, A.D. 1661." It was again improved in 1780, and more recently in the present century. It is an amazing piece of mechanism, although its real use in these days of cheap printing is not so palpable as in former times when it was actually the Church calendar, astronomic guide and daily timepiece of the great primatial see.

It is somewhat melancholy to think that the great historic church at Lugdunum lives less in monuments of stone and wood and metal than in literature. The cathedral at Lyon must be considered insignificant in comparison with those at Bourges, Amiens or Rheims. Yet the theory of compensations applies in this case. There is only one Irenæus, the "peacemaker," and Pothinus, the "beloved." We see in Lyon the great city to which St. John sent the first delegates of his teaching, which was the very essence of Christianity. Notre Dame de Fourvière flaunts aloft against the horizon her towers and pinnacles, and receives the contributions of nations to enrich her treasury and raise her altars to the venerable mother of the Saviour. When Thomas of Canterbury laid the foundation stone of this great church on the height (which was afterward for many years dedicated to his name), did he ever think that it would eclipse in splendor and importance the cathedral church of the city? In his day the "proportion of the faith," as St. Paul calls it, had not been so destroyed. But the documents of history adjust everything. The martyrs of Lyon and Vienne were not those who sought the heights of Fourvière for their place of worship; and the forgotten crypt amid the ancient marshes of the Saône, over which St. Nizier's church now stands, is replete with memories of primitive Christianity in Gaul, which, perhaps, need no marble, or brass, or painted glass to render these vivid in the mind of the modern traveller. The works of Irenæus furnished perhaps the best extant treatise on ancient Church government and are, indeed, taken as a whole, the mine from which modern scholars whose subject is ecclesiastical unity on ancient lines dig out the metal which furnishes the best weapons of their argument.

It is well worth remembering that as the Church of Lyon is by the records of indubitable history the oldest in France, and can trace its succession from Asiatic missionaries beyond the cavils of the most recent scientific method, it is also the Church which has done perhaps more than any other Christian body in France for the propagation of the faith in foreign countries. The Society for the Propagation of the Faith (*L'Association pour la Propagation de la Foi*), which sends Christian teachers to so many parts of the habitable world, had its birth in Lyon, the city of the great Greek missionaries, the scene of Christian heroism, of martyrdom, a triumphant witness to the truth as it is in Jesus. Thus in more ways than one, *Sanguis martyrum est semen ecclesiae* ("the blood of martyrs is the seed of the Church").

Those who visit the primatial Church of St. John the Baptist may miss the splendor of architectural adornment which delights them at Rouen; they will not find there the associations of regal pomp and devotion that cluster round the majestic towers of Rheims, nor the records of local saints such as are so prominent at Troyes, at Tours, and at Notre Dame de Paris. Yet the modest basilica is eloquent in every stone with teachings of the past. It speaks of Greek and Roman antiquity with a clearer note than any other church in France, and fills the mind of the pilgrim with thoughts of all that pure apostolic Christianity which St. John taught when, with his last living words, he said to his disciples at Ephesus: "Little children, love one another." The two crosses by the altar at Lyon still repeat his message.

There is a somewhat curious building side by side with the western façade of the cathedral, of which it is, indeed, the prolongation, known nowadays as the Manecanterie. It is much mutilated and deformed since the days that the Calvinists sacked and burnt it. But the features of the beautiful Byzantine front still survive amid the ruin to teach with what delicacy and grace the rounded arch and the Byzantine capital might be applied in the window arcade of an ecclesiastical building. The only point of interest in the present Manecanterie consists in three window arcades of four arches each, separated by mutilated buttresses. In many cases the double columns or colonnettes have disappeared. Over the entrance, deformed by modern changes, is an example of old Roman brick work in which the cross has been designed. This Manecanterie is a name derived from *mane cantare, i.e.,* to sing in the morning, and is the earliest example of a choir-room or school of chanting in France. The liturgy of Lyon was celebrated, and it was here that the music of the sacred offices was taught and practised.

Lyon cathedral is celebrated for its big bell. The French are fortunate enough to have more than one word to signify bell. A large bell they call bourdon; the bourdon at Lyon far outweighs that great bell at Rouen which I have so often heard make the air tremble in the quiet little city by the upper waters of the Seine. Yet in busy Lyon, where the clatter of street cars and ladened wagons along the Rhone makes such a persistent din day and night, the deep, sonorous note of the big bell crosses both rivers and can be plainly heard at Brotteaux, the furthest faubourg. For the bourdon of Lyon weighs 24,000 pounds, while that at Rouen is estimated at 18,000.

# Perigueux

IN wandering through Guienne from Bordeaux to the banks of the Tarn, there are many strange towns and villages to be seen, quaint, colonnaded market-places, ruined castles, little burgs fantastically perched on precipices that overlook a torrent, and wide stretches of flat meadow land and vineyard, where the blue-bloused peasants and brown-armed women elaborate the crop. But the strangest of all strange things to be seen in Guienne is the capital of that ancient Périgord, whose name is associated in the minds of gourmands with the famous pates, in the minds of antiquarians with the Roman *Vesunna,* but in my mind with the most remarkable church that I had yet seen in France. The site of this church reminded me of the legend concerning the Campo Santo at Pisa; for we are told, that in order to consecrate with double assurance this resting-place of the dead, the citizens despatched one of their largest and stoutest ships to the East with orders to bring back ton after ton of the holy soil of Palestine, and over the soil of Italy they spread the hallowed mould which had been trodden by the Son of God. And lo, when the spring-time came again in the bosom of the Campo Santo there rose a strange plant, that spread and put forth its bourgeons, and bloomed into a new flower unknown alike in the East and in the West, yet combining the beauties of both climes. And it seemed to me, when I looked upon the church that rose on the hill-top by the placid waters of the Isle, that just such a strange production rose before me. Was it Venice, or Damascus, or Byzantium, that had suggested that odd, half-tropical, half-western construction? The five domes seemed really like the minarets of a mosque; there was not a single Christian suggestion in their physiognomy; they belonged to the East as completely as the turban and the fez. Their proper setting was amid palm-trees, or surrounded by the *huertas* of Andalusia. They were complete exotics, in that somewhat commonplace city of Guienne. But rising in the midst of them was that wonderful campanile, the most striking monument of Byzantine architecture to be found in the world. The square, strong, yet exquisitely proportioned tower rises in austere dignity to an imposing height. Two vast squares of masonry, the upper one retiring from the outline of the lower as if seeking safety and stability, support a rounded turret crowned by a dome. It is this part of the building which recalls to the mind the fact that the church at Périgueux is not a mosque, but a Christian temple. The fantastic cluster of

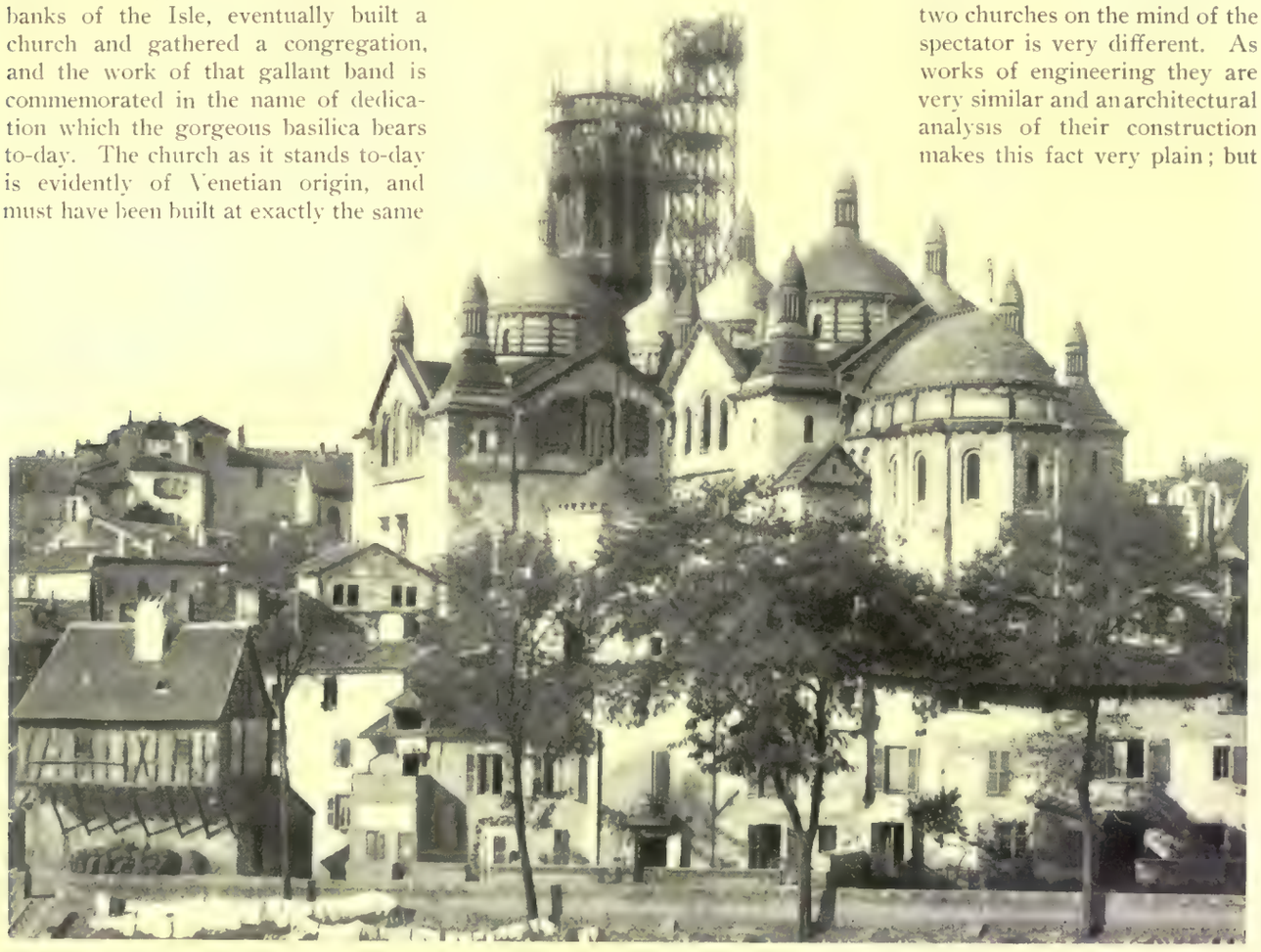
PERIGUEUX—DOMES AND CUPOLAS.

PERIGUEUX—CHOIR AND HIGH ALTAR.

PERIGUEUX—SOUTH AISLE.

PERIGUEUX—FROM THE NORTHEAST.

half-barbaric pinnacles seems to be corrected and dominated by this marvellous power, whose serene beauty and height make up the principal feature in a landscape which has so many points of interest. Yes, no one can deny that this is one of the most fascinating regions in central France. We cannot wander amid the streets of the lower town without thinking of Cæsar and Vercingetorix, and when we enter the ruins of the ancient amphitheatre it is impossible to forget that forty thousand Roman citizens and their magistrates used once to assemble there to see two Gallic captives fight to the death in the arena before them. But more pleasant memories are connected with the dawn of Christianity in half-savage Guienne. We know that a certain Roman Fronto came in the sixth century to the wilds of Roman Aquitania; that he brought with him a band of brethren, who, with their books and sacred vessels, founded a school on the banks of the Isle, eventually built a church and gathered a congregation, and the work of that gallant band is commemorated in the name of dedication which the gorgeous basilica bears to-day. The church as it stands to-day is evidently of Venetian origin, and must have been built at exactly the same time as St. Mark's at Venice. There is a tradition that a number of Venetian exiles settled on the banks of the Isle, between 984 and 1047, and during that period completed the building of a church which should vie with the great basilica that was at the same time being raised on the Campo di San Marco.



Perigueux—From the Southeast.

The ground plan of the church is that of a Greek cross formed on the outside by a large central dome surrounded at right angles by four others. The arms of the cross are about seventy feet in width. The cupolas are ninety feet from the ground when measured from the interior.

This church has an important place in the history of church architecture in France and therefore in Europe. As St. Mark's at Venice was inspired by the Church of St. Sophia at Constantinople, so the church at Périgueux was built after the model of that at Venice. The architects of St. Mark's wished to produce a building as vast as the basilica of Justinian; but they do not seem to have possessed sufficient engineering skill to construct a dome like that at Constantinople, which Mme. de Stael declared seemed to her like an abyss in the heavens. They therefore constructed five lesser cupolas of almost equal size, placing the largest, which was 130 feet in diameter, at the axis of a Greek cross. Four others covered the arms, and the five domes were so arranged that the piers supporting the arches of the central dome and of those adjacent were united in the construction. The essential features of St. Mark's at Venice are reproduced in all their strangeness and originality in the church at Périgueux, which in many ways reminds me of the Church of St. Anthony at Padua—a palpable copy of St. Mark's in all the original features. But the effect of the two churches on the mind of the spectator is very different. As works of engineering they are very similar and an architectural analysis of their construction makes this fact very plain; but at Venice we are struck by the boldness, the elegance and the refinement which characterize the wealth of details. At Périgueux there is a heaviness, a plainness as well as a grandeur in the vast masses of the building. At Venice there is airy dignity and exquisite delicacy; at Périgueux there is severe and chastened beauty, pure simplicity of outline, a blankness of profile bordering on nakedness. The interior of Périgueux presents the same plain and solid features as those which confront us from the outside. The vast piers, the heavy vaulting, the strange pointed arches which support each of the five domes remind us that we are in a church whose Byzantine features bear yet a certain impress which promises the advent of the Gothic arch and the vaulted roof. It would be difficult here, without resorting to a statement of many technical details familiar to the professional architect, to indi-

cate the lines of this building which connect it through the churches at Poitiers and Bordeaux, with the perfect Pointed construction of Amiens, and the pure Perpendicular as it is exemplified in the interior of Ste. Croix at Orléans. Gothic architecture was an organic growth. It passed though different stages until it reached its full perfection in the vaulted roof of intersecting arches, the dwindling column, the support of flying buttresses on the exterior, the single, shell-like wall. In the Church of St. Front at Périgueux we find art making one of her initial experiments. It is as if she had come upon one of those antediluvian monsters, half-fish, half-beast, which the teeming activity of nature had thrown out in her primal efforts to people a world where there was sun and air and vegetation. Those cumbrous creations have given way to the necessities imposed by climate and the vicissitudes of the seasons. Their fossils are dug up by enthusiastic savans, who love to discourse upon the points of their organizations which link them with the past, or are reproduced in the living creatures of the present. The church at Périgueux is undoubtedly the chrysalis which contains all the germs and all the colors of the full-fledged butterfly, and in this lay to me the principal attraction of its dark, heavy and lowering interior. The vistas of its lofty aisles, the aerial spaces of its cupolas, the awkward pendentives, which were to be abolished in the creation of the intersecting arch, all impressed me with a sense of reality and earnestness. I felt that I was made a witness to one of those throes of architectural art by which birth was to be given to the miraculous productions of the thirteenth and fourteenth centuries in France.

The dimensions of this church are sufficiently dignified. I was so impressed with its peculiar beauty that I took the trouble to measure them myself. I found that the length of the Greek cross from east to west and from north to south was some 197 feet, that the height of the pillars was forty-five feet. From them the cupolas rose to a height of ninety-five feet, the arches being sixty-five feet from the keystone to the floor. I cannot omit to mention what is a most important part of the Church of St. Front at Périgueux. Being built on the sloping side of the hill, the foundations admit of a subterranean structure or crypt, which forms an exceedingly interesting feature of the cathedral. In this respect the church at Périgueux makes a distinct departure from the plan of its model at Venice. It is not to be conceived as possible that a crypt should exist in the swampy island on which St. Mark's is built, but the rock under the eastern cupola and a part of the transept of St. Front have been cut out and hollowed so as to furnish a noble sepulture. In the westernmost of these recesses is a painting which, although faint with age, recalls the frescoes in the crypt at Auxerre. It is all the more interesting, because, according to tradition, this is the spot where the remains of the apostolic St. Front were deposited.

There can be no doubt that the influence of the architectural style in which this church is built is perceptible through the whole of Aquitaine. It is interesting to see reproductions of the dome in buildings through the south of France of very much less pretensions than those made by the grand old basilica on the banks of the Isle. We are only too sorry to see that the hand of modern restoration has done a great deal to efface the primitive features of St. Front. The cleverness and acuteness of the modern mind is always ready to discern what an ancient master meant, and what he intended to produce. Bentley practically rewrote the lyrics of Horace and the "Paradise Lost" of Milton. He declared that it was impossible that such masters of language should have produced poems like those attributed to them in the commonly credited editions. It is in some such spirit as this that the French architects, under the direction of M. Abardie, have scraped the walls, hollowed the cupolas, pointed the carvings and built the apse at Périgueux. These restorations have been very much resented by archæologists. It is consoling to think that the builders of the fourteenth and two following centuries never had any hesitation in going over an existing structure and remodelling it according to their own standard of taste. As language changes, so the usages of painting and art undergo perpetual modifications. But change is movement and movement is life, and we find one more evidence in the restoration of the venerable Church of St. Front at Périgueux, that as there is true life in the Church of France, so also ecclesiastical art in all its departments is a living and advancing manifestation of national activity.

# Le Puy

THE city of Le Puy is one of the most remarkable for situation and architectural features to be found in France. It is by far the most picturesque of the cathedral towns. In the great volcanic region where once raged subterranean fires, where earthquakes shook the mountains* and streams of boiling lava swept down the valleys, all is now calm and peaceful. The rocks of fantastic shape, the deep craters, the tall, conical peaks are tinted by centuries of frost and storm, and the living verdure of assiduous cultivation renders every slough smooth, soft and charming to the eye. It would seem as if Le Puy were built in the very centre of an extinct volcano; an amphitheatre of vineyards and fields surrounds it, and the waters of the upper Loire have broken away through the crater's jagged crust. In the middle of the hollow rise three precipitous hills; the one is like a tower, and on its summit stands the Church of St. Michael. Mt. Anis furnishes the platform for the foundations of the cathedral, and higher still soars the summit of Mt. Corneille, on which stands the colossal statue of the Virgin and Child, cast out of the cannon captured at Sebastopol, which were given for that purpose by Napoleon III.

Volcanic regions have always been the seats of religion and of superstition. The traditions of the earthquake and the burning mount have ever been accompanied with legends of supernatural manifestations. This is the case with Delos, with Etna and the volcanic lakes of Italy. There is a sublimity in the wild scenery of Velay which strikes awe into the mind of the beholder. The strange distortions of rock and crag, the black pillars of basalt, the abrupt outlines of the mountainous horizon have something unaccustomed in them, something that speaks of vast convulsions, of overwhelming catastrophe, and turns the thoughts of men toward the invisible, and the eternal Power who controls the elemental forces of the universe. Never has the religious imagination revelled in wilder fancies than those which characterize the half mythological history of Le Puy. It has been a place of worship from time immemorial; a Druid altar was supplanted by a Roman temple, both to be succeeded by a Christian church. The Church of St. Michael, for such appears to have been the earliest name of the cathedral, was built on a height, that the great archangel might have a

Le Puy—West Front.

* Earthquakes endangered the safety of the cathedral in 1374 and 1443.

place of vantage in combating the powers of the air, the wicked spirits in high places who bring lightning, hail and storm to devastate the harvest and slay the flocks and herds.*

The present Church of St. Michael in Le Puy stands like a lighthouse beacon on the summit of towering basaltic columns. The vision of the Virgin Mary claimed Mt. Anis as the place of her sanctuary, whose precincts were first defined under miraculous circumstances by St. George, the apostle of Velay, sent to Gaul by St. Peter himself. When the church was built it was consecrated, not by man, but by angels, who illuminated it with celestial tapers, fragments of which were preserved in the reliquary until recent years. The apparition of the mother of Christ pointed out the black basaltic slab, once a pagan altar, now embedded in the foundation of the western portal, as a stone of miraculous healing. The fever-stricken slept on it for a night, and awoke in the morning restored to health. The original image of the Virgin, blackened by age, was made of cedarwood by the prophet Jeremiah to illustrate his prophecy, and was preserved with veneration by the Arabs. It was given by them to Louis IX., Saint Louis, on Crusade in Egypt, and by that monarch deposited in the shrine of Le Puy. This image was burnt by the common hangman in the market-place during the Terror.

Le Puy—The Cloister.

The present Notre Dame du Puy is a more recent reproduction. The great sanctuary was for centuries as great a centre of pilgrimages as Lourdes is at present. It was visited by Charlemagne, who constituted by charter the chapter of the church; and in later years was chosen by Pope Urban as the gathering place for the council which should decide on the first Crusade, but the city was too small for the entertainment of the vast concourse, and the council was held at Clermont. When Charles VII. doubted of his own royal descent and suspected that his loss of the throne was the punishment of his mother's presumed infidelity, the Virgin Mary assured him in a vision at Le Puy of his divine right to the crown as the true son of a French king, and the Delphic utterance reassured him in the conflict which eventually was crowned by the victories of Jeanne d'Arc. Readers of Sir Walter Scott will remember that in "Quentin Durward" Louis XI. is described as wearing in his hat certain sacred images. That crafty and superstitious monarch came to Le Puy under the horror of approaching death, and one of the little images which he wore in his hat was a fac-simile in gold of the image given by St. Louis to the church. The chapter had caused the jewel to be fashioned and presented to Louis XI. as an acknowledgment of the devotion and munificence which he had exhibited in visiting their sanctuary.

Such is the halo of half-historic, half-legendary glory with which the annals of Notre Dame du Puy are encircled. In trying to disentangle from this tissue an account of the church's origin which is consistent with fact, we come to the following conclusions.

The founding of the original church took place in the era of invasions. Mount Anis was chosen as a place of strength, and eventually was strongly fortified. But

* Mont St. Michael in Normandy and St. Michael's Mount in Cornwall furnish other examples of this usage.

many lesser edifices preceded the present one, whose architecture, the same in style as that of St. Front, Périgueux, belongs to the eleventh and twelfth centuries. The dome is Romano-Byzantine of the eleventh century, as are the two inner bays of the porch. The cloister must have been built, at least in part, in the tenth century. The rest of the building was completed before the end of the twelfth century. We have in this cathedral, therefore, one of the earliest churches in France, as well as one of the most complete and imposing examples of the Byzantine style.

The whole of the structure is of native volcanic rock, in diapers of red, black and white. The colors remain bright and distinct to this day. They form a sort of mosaic composition, almost bizarre in its wild originality, and yet harmoniously adapted to emphasize the main lines of the structure. The western façade is quite startling in its grandeur. It is appproached by a steep, narrow street, whose sidewalks are indented by rough, shallow footholds. It leads to the foot of a stairway of more than one hundred and twenty steps. Even when we enter the portals, many steps have to be mounted before the threshold of the nave and the level of the mountain top are reached.

Le Puy—Interior, Looking East.

The design of the façade is purely Byzantine. It stands forty-seven metres from its foundation to its summit. The steps which lead from the portal are ten metres in height. Hence the nave is but thirty-seven metres from floor to ceiling. The external features of the façade are extremely simple. There is no carving of leaf or figure to be found there. The vast central portal yawns like the entrance into some dark cavern—the home of oracular mystery. There is supreme elegance in the proportions of the two narrower entrances by which it is flanked. The radiating lines of masonry in different colors seem to invest each great arch with a halo of glory. Triple arcades, unpierced by windows, are set as the second stage of the composition, each opening being variegated by horizontal bars of masonry alternately dark and light. Above this stage are the western windows, small in size, and having their arches overhung with shallow voussures which repeat the color arrangement of the portals below, and add greatly to the animation of the architecture. The central gable rises high above this stage in two stories, each with a window. The window in the lower stage is flanked by two arcades filled with diaper work. The lighter composition which adorns the main gable gives a graceful airiness to this portion of the front. This airiness is enhanced by the two wings which are merely screens, set high in the heavens and perforated with round head arches open to the day. The strangeness of this cathedral front is such that is puzzles, even repels at first sight; but its charm grows upon the mind of anyone who will take the trouble to analyze its construction, and note the singular skill with which it has been designed and executed. It is the fitting entrance to a mountain church, and the stern simplicity of its outline is only equalled by the charm of its arched stories, rising higher and higher, in diminishing proportions, until the walls end in a solid and graceful gable flanked by two transparent peaks through which the sky is visible. Travellers in Italy will say that it recalls Sienna; but it is far more frankly and completely a piece of flat mosaic, whose openings and mouldings play the least part in the production of an effect which for purity and directness may be called almost enchanting.

The central dome rises from a square base at the juncture of choir, nave and transepts, and upon this is built an octagon, pierced at every face by two rounded windows. This dome is set over the altar. It emphasizes the Byzantine character of the building, but appears an unsignificant feature in comparison with the campanile or tower, which stands as a separate structure a little eastward from the church. It is fifty-six metres in height. There can be but little doubt that this tower originated in the eleventh century, and its lower stories belonged to a baptistery, probably the baptistery of the town or diocese. There is a slight awkardness evident in the composition of this part of the building. Naturally it should have risen story after story, like that at Périgueux, without

the peaked gables which must have been suggested by the Gothic style under whose influence it was completed in the fourteenth century. Hence the upper stories exhibit the pointed arch. It does not, however, lack a certain air of majestic solidity, and is a suitable appendage to the stern and sombre simplicity of the long, high walls and unpierced gables of the main structure. It, at any rate, lifts the church into a conspicuous place among the many heights with which it is surrounded.

Not the least interesting features in the exterior of the church are the north and south porches.

The lateral portal at the north is of great antiquity. The whole façade is Byzantine of the twelfth century and is at once bold and delicate in design. This doorway is called St. John's gate, doubtless from its proximity to the ancient baptistery under the tower, formerly known as St. John of the Baptismal Fonts. This entrance into the building was reserved for kings, princes and governors of the province. It was here that Saint Louis entered with his queen, Marguerite of Provençe, when she took off the diadem of pearls that encircled her forehead and laid it at the foot of St. Mary's image. Phillippe-le-Hardi here discharged his vow of pilgrimage made on the coast of Africa, when he brought for the use of the next elected bishop of the see a pectoral cross of gold in which were embedded a portion of the true cross and a fragment from the sponge of the Passion. Through this archway Charles VII. carried his banner, and heard for the first time his people cry, "Long live our King, Charles VII.!" Here King René of Anjou, as the ancient chronicler says, entered as pilgrim, surrounded by a retinue of Moors dressed in their national costume—"in exceeding strange fashion, and making a rare show."* The list of royal visitors closes with the name of Francis I., who very characteristically appeared with a pomp and grandeur which quite eclipsed the modest and devout surroundings of other kingly pilgrims.

Le Puy—From the Northwest.

Above this doorway the tympanum contains a very interesting Byzantine bas-relief. Although age has defaced some of its features, the details of the work are plainly discernible. It is a representation of the Last Supper, and above it is the inscription, "Mirabile sanctum monimentum. Postremam coenam, adstantibus discipulis, instituit suæ passionis monimentum."* The simple evangelical import of this legend is sufficient to indicate the antiquity of the carving.

The south porch is a much more elaborate piece of work. It is built in the angle formed by the east wall of the southern transept and the south wall of the choir. Rising in two stages or stories, it quite presents the appearance of being a late addition to the building. The upper story belongs to the most recent portion of the building, as is shown by the pointed openings of the arcades. The lower part is pure Byzantine. The clustered square-head pillars with their rich carvings, and the tracery that adorns the column proper are of early date. This porch and portal was used as the entrance of ecclesiastics, neighboring as it does on the bishop's palace, whose Renaissance façade appears in our illustration.

It was at this point on Mt. Anis that the fortress of the ecclesiastical establishment stood. The court in front of the south portal is the platform of this bastion. Even now, as we look down from the parapet at its southern edge, we perceive that we stand on the brink of a high precipice, at the foot of which extends the valley of upper Loire. Hence the portal is called the fortress gate. In

* "De moult etrange facon, et qui faisaient moult beau voir."

* "(Christ) institutes, as a memorial of His Passion, a Last Supper, a memorial wonderful and Sacred indeed."

the fortress the bishop who was Count of Velay, and exercised seignorial rights over a large district, took refuge with his chapter, and gathered his men at arms when the people rose in insurrection against his just or unjust exactions, or the Lords of Polignac.*

There is a curious relic set over the inner doorway of this porch. It is neither more nor less than a fragment of the gravestone, or cippus of Bishop Scutaire or Scutarius, who is said to have been a young Roman senator sent by the Pope as architect of the original church. Scutarius eventually became bishop of the see, but it is impossible to give any date for these events, which must have occurred at the latest in the sixth century. The inscription of the tympanum savors of antiquity, and is in Latin, which may be translated, "Father Scutarius, live to God!"**

In descending from the cathedral platform on the northern, eastern and southeastern side, we meet with the remains of those enormous fortifications with which the bishops and counts of Velay were compelled to invest their sanctuary. The wealth of the chapter was great, its privileges vast, its treasures and relics beyond valuation in money. Popes and kings were called upon time after time to confirm and ratify the seignorial rights of the Bishop of Le Puy, but it was also necessary to resist with force of arms the marauding neighbor, who defied the terrors of episcopal or even papal excommunication in their attempts upon the ecclesiastical and seignorial pre-eminence of the most potent diocesan in southern France. As we look up at the gray and mouldering ramparts, with their sturdy buttresses, and pass under the arched gateway of the outer wall, we are reminded of the fact that the country in the vicinity of the old church is dotted with ruined castles, on hill top and rocky crag. These strongholds are unoccupied and desolate. They interest the artist, the historian and the archæologist. But they belong to a dead and buried past. Yet here at one time dwelt the barons whose retainers swarmed forth to vex the religious life of Le Puy, to murder monks and nuns, to disturb the labors of scholars who formed the University of St. Maieul under the shadow of Notre Dame. In a land of deserted castles and dismantled donjons the church itself still stands in all its pristine strength and completeness and the religious life it fosters still goes on. We cannot help thinking of the words of the prophet when he foretells the impregnability of Zion, amid all the weapons that have been formed against her.

Le Puy—Northeast Portal.

Before entering the church itself, it is necessary to pass through the old cloister, which must have formed the place of promenade for the teachers in the University, and the ecclesiastics who served at the altar of Le Puy. It is flanked on the east by a chapel, called the Chapel of the Dead. The pavement of this chamber is altogether made of tombstones traced with the figures of bishops and others who lie buried beneath. There is a half-defaced mosaic of the Crucifixion on the southern wall. Facing this building is the ancient library—a vast vaulted chamber of stone, bare of books, and of everything else, but still preserving the lovely mural painting of the fifteenth century which Prosper Merimee discovered there. This painting represents the Liberal Arts as the Middle Ages reckoned them, namely, Grammar, Logic, Rhetoric, and Music. This fresco is a real work of fine art, and it is a pity that damp and neglect have in part defaced it. The arts are represented as noble ladies, attired in the richest costume of the fifteenth century. Grammar has two young scholars, with open book, at her side. She is seated as a teacher, expounding the lesson with open and extended hands. At her right Priscian, the great grammarain of Constantinople, is taking notes of her discourse. Logic wears a gorgeous turban, intimating, perhaps, that the schoolmen derived their knowledge of Aristotle from a Latin translation of Averroes. She carries in her hands a scorpion and a lizard—deadly enemies—an amiable satire on the fierce discussions of the scholastic divines. Beside her, with his eyes turned to heaven in contemplation, is "the Master of those who know," as Dante calls Aristotle. Rhetoric is depicted as the fairest in face, and the most gorgeous in attire of all the Arts. She bears a file, an allusion to the expression of Horace, "Limæ labor"—*i.e.*, "the toil of literary finish." Cicero is seated at her feet. Music is young and fair and has flowers in her hair; she smiles as she plays her instrument, while Tubal Cain, the first "harmonious blacksmith," strikes the anvil with his hammer. This great room was built by Canon Odin, who also caused this beautiful and inspiring picture to be

* A castle whose ruins still stand in the neighborhood of Le Puy. The Lords of Polignac contested his right to occupy the town.

** "Scutari papa, vive Deo!"

Le Puy—Fresco in the Library.

Le Puy—The Cloister.

painted and provided the furniture of the place as the public hall of the University.

The cloisters were set as a natural and graceful connection between the monastic buildings and the University and the great church. They form a quadrangle, the colonnades of which are not all of the same date, though all in the Romano-Byzantine style. The cloister at the south is recorded to have been built by Raymond de Saint-Quentin. This was in 1134. The fluting of the columns, the heaviness of the capitals and the ornamentation of their bases in the north cloister indicate that this is the oldest part of the quadrangle. The east and west colonnades are much later in age. The pillars are more slender, the work more artistic in finish. Our illustration shows the northern and western colonnades, which are considered to be the one the most beautiful, the other the most ancient. Here we find capitals wrought with consummate skill. From the keystone of each arch grotesque faces project. In the corner at the northwest two doves are drinking from a cup; at the southeast corner the symbols of the four Evangelists with their names may be seen. Here a horseman is snatching the crozier of an abbot from the hands of a monk—probably a skit upon the Lords of Polignac and their kind. A little further on an angel carries off a child, over whose possession two demons are quarrelling. This glorious cloister is well placed between the Chapel of the Dead and the gathering place of monastic learning, the great library; while the church opens upon it from the south. The spot looks like an ideal home of piety and learning; our imagination easily peoples it with scholars and teachers seated in summer time at their tasks, as we know was the wont in ancient days at Winchester and kindred institutions, where the cloisters formed the class rooms. We can imagine the grave faces of those who felt that they were handing down the tradition of the liberal arts through the storms of a period which yet was an age of intense enthusiasm and of unquestioning faith, when Le Puy was not only the goal of pilgrimages but a centre of real intellectual activity.

Notre Dame du Puy.

Le Puy is no longer the object of so many pilgrimages as it was in former times. I saw, indeed, on the gate of the archbishop's palace at Lyon an advertisement in which some dignitary of the Church announced that he was to conduct a pilgrimage to the shrines of St. Mary through some of the cities of southern France, including Le Puy. But the Rue des Pelerins is no more thronged with hosts of rich and poor, nobles and soldiers, seeking a benediction from the "miraculous image." The steps are no longer crowded by hustling thousands. When the image was first received from St. Louis the city could scarcely hold the multitude who pressed in from every quarter to witness its inauguration. In the steep lane that comes to the foot of the western stairway, the crowd was jammed in on all sides, and it was impossible to move. At last some one stumbled, fell, and in an instant was trampled to death. Universal panic followed, and the surging hosts of people struggled to extricate themselves from the pressure which each one found on all sides of him. In this scene of wild disorder many were flung to the ground and in the rout that succeeded fourteen hundred people met their death.

But if the pilgrims are no longer seen in Le Puy, excepting in scant numbers, neither are foes with axes and hammers approaching to break down and devastate the antique sanctuary. Notre Dame du Puy, however, has never lacked stout defenders, and when the Calvinists prepared to sack and desecrate the building on Aug. 4, 1562, the monks, who had taken refuge in the episcopal fortress and deserted the neighboring monasteries, offered a stout resistance. They rushed into the arsenal and seized on the weapons. Arming themselves with breastplates and arquebuses, Capuchins, Dominicans, Carmelites made a gallant sortie from the sally port, stoutly engaged the "heretics" and, after a fierce engagement, put their enemies to flight, and the church was thus preserved from the fate which befell Ste. Croix at Orléans and other cathedrals. Yet the church has since then been violated by the destructive passion of the revolutionists, although the present republic has done everything that is possible to repair the political impieties and injustices of the past.

# Sens

SENS has dwindled down into a very insignificant town. Its ruined walls tell us of mediæval, of Roman and even of Gallic times; for some of their masonry is supposed to belong to the time before the Romans had approached the valley of the Yonne, and Cæsar had flogged to death Acco, the chief of the Senones. This probably was an act of terrorism which the cold-blooded Roman thought excusable, from prudential reasons.

Sens is a valley town, and the watercourses that run through it are almost on a level with the Yonne, in whose bed it lies. It was anciently the capital of the Senones. It did not yield to the Romans before the defeat of Vercingetorix. It was a metropolis under Valens of one of the seventeen provinces of Gaul. It was a seat of a count's castle in the eleventh century. Here was the celebrated council, where St. Bernard confronted the clever, passionate and versatile Abelard. The zealous Catholics put to the sword the Protestants of Sens in 1562. Up to the year 1622 Paris, Chartres, Orléans were suffragan dioceses to the great city of Sens, whose cathedral to-day is one of the grandest and one of the most historically interesting in France.

I must confess that my visit to Sens amply proved to me that there is not a single cathedral in France but merits a volume to expound its history. With regard to Sens, the cathedral in which St. Louis was married, of which Du Prat, the chancellor of Francis I. was bishop, where Thomas of Canterbury sought refuge, where he has left his vestments and where his altar still stands, while his life and martyrdom are emblazoned in the pictured windows of the clerestory — how is it possible within my limited space to do justice to such a subject? I shall simply confine myself to a brief description of the great cathedral church.

Sens—Details of Synodal Hall.

The exterior of the cathedral is more remarkable for the strength and stability of its construction than for the light and airy elegance of some other French churches. It seems as if Gothic architecture was yet doubtful of its full pow-

Sens—Interior, Looking East.

Sens—Interior, Looking West.

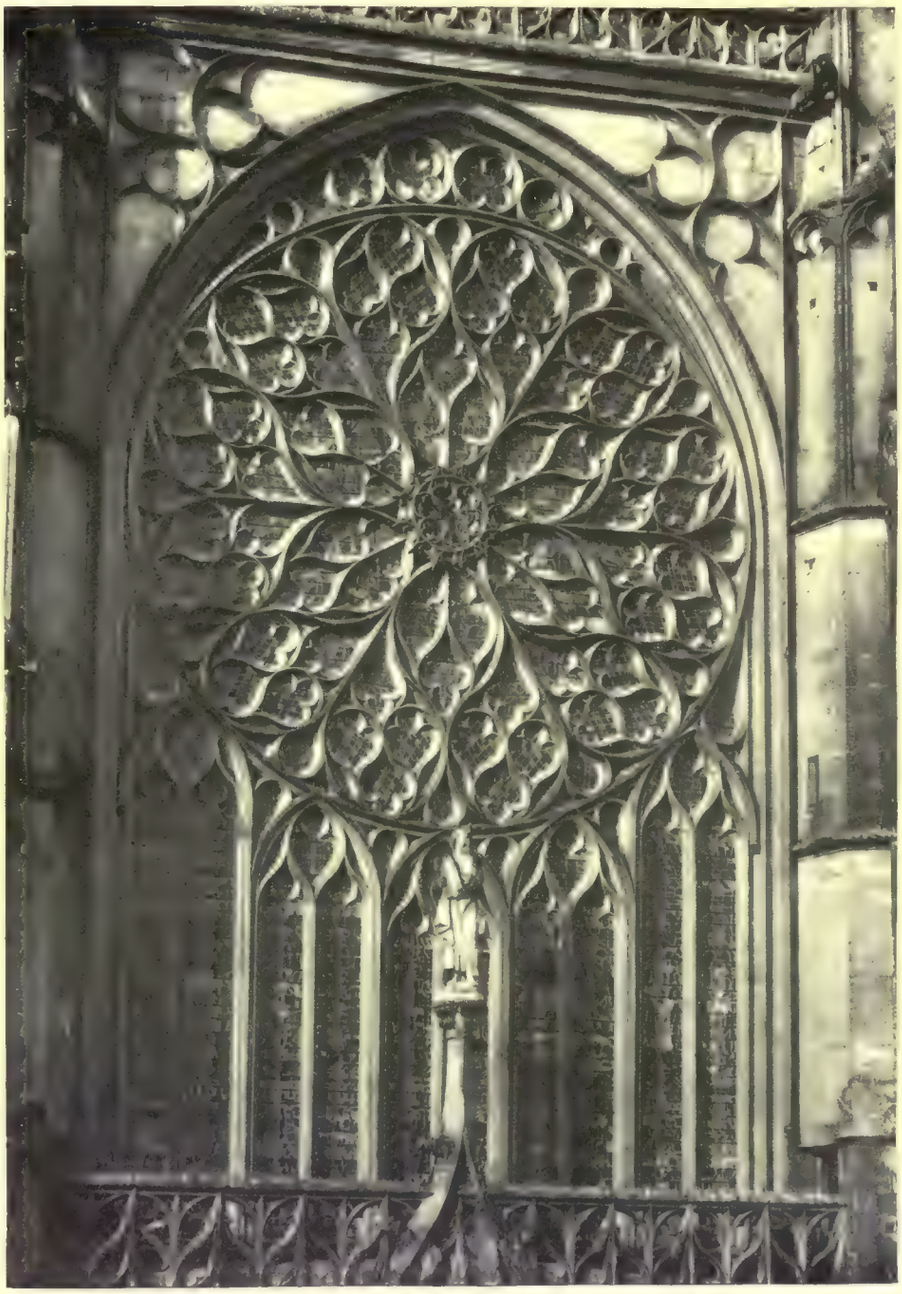
Sens—West Front.

ers. The decoration is thin and meagre, the outlines uncouth; there is a certain austerity and tameness about the exterior of this church. The strong, solid, heavy buttressed towers and the wide, naked surfaces of the walls harmonize with the narrow windows and the flying buttresses that seem rather to crouch than to soar. Yet there are some interesting carvings to be seen in the exterior of St. Etienne's church at Sens. It must not be forgotten that the influence of the cathedral in the Middle Ages was very much the same as that of the theatre at Athens in the Periclean age. The Greek theatre was an instrument of education, and while Sophocles uttered the political maxims of Pericles, and Euripides discussed the dogmas of the schools, Aristophanes directed public opinion with a whip of satire What the newspaper is in the present day such was the theatre to the Greeks and the cathedral to France and Spain and England of the Middle Ages. Hence we find the church, as a public calendar, carved with the signs of the zodiac, and directing the agricultural operations of the year. In some instances the sculptured columns tell a fable of Æsop, and on the exterior of Sens we find a series of carvings, twelve in number, which represent the liberal arts as they were then reckoned, personified under various forms. These carvings date from the twelfth century and are very much mutilated, so that I was able only to recognize a limited number, among which one was evidently Grammar, and another figure holding plants in his hand, doubtless stands for Medicine, while Rhetoric is figured by a person evidently talking, and Dialectic is seated with extended hands, emphatically discoursing and arguing. There also is Theology with a sceptre as the Queen of Sciences, and the Book as the Word of God. Painting is drawing on tablets which rest on her knees, and Astronomy holds aloft a circle and a rule. These figures are separated by Byzantine pillars with floriated capitals, which support a richly carved moulding. Under each several figure is sculptured some living creature, real or imaginary, or some hideous monster, such as the figure of the sciopod, which fills the panel under the statue of Dialectic. We see amongst these panels also a lion devouring a child. Under another is a camel; then we find a griffin, and next appears an elephant and its castle. It is not at random that these figures were set in their present place, for they were intended to instruct the popular mind, serving as an encyclopædia of knowledge culled from the cosmographies and the current travellers' tales of the day. For instance, we read in the Italian of Sebastian Munster, who wrote seven books of Universal Cosmography, that the sciopods used their huge feet as umbrellas to ward off the sun; "we are told of certain other people, that each one of them has one leg only and feet of immense size without the power of bending the knee, and still they run with incredible swiftness and are called sciopodi. These people, as Pliny testifies, in the time of summer stretch themselves on the ground face upwards and keep off the sun with their foot." While these tales were fully believed in the Middle Ages, and

Sens—South Side Portal.

it was part of the education of the day to be acquainted with them, there was a serious reason in the minds of the monastic depositories of learning why they should familiarize the popular mind with these allegorical or fantastic figures, by tracing them on the portals of their churches.

On entering the church, my first impression was that a strange medley of styles prevailed throughout the building. In the naves and choir, the round arch of the Romano-Byzantine is conspicuous, and we leap at once from the twelfth to the fifteenth century on reaching the transept, where the great rose-windows, the pointed arch of the doorways, and the tracery filled with stained glass, speak of Gothic at the zenith of its magnificence. The aisles round the sanctuary have some fragments of wall, and arch, and pillar, which can easily be identified as parts of a building raised in the eleventh century. Many portions of the nave and transept show the very beginnings of the Gothic style in the thirteenth century, while three arches, near the western end of the central nave, evidently belong to the Renaissance period. Yet out of elements so incongruous as those which I have enumerated, the church preserves a perfect proportion in its main dimensions. Its full length is 383 feet, its width is 125 feet, its height inside is 99 feet. These dimensions are sufficient to give dignity to the building, whose majestic grandeur is imposing, less from the richness of its carving and the lightness of its arcades, than from a certain almost gloomy solemnity, very different from the air of more completely Gothic churches. For the interior of St. Etienne's gives us the idea of a building which is struggling in the throes of change and metamorphosis. The old Byzantine blooms above into the Gothic floriations of the transept, and the Gothic fades away into the Renaissance arcades of the nave. We see in this church a vivid picture of change, growth, vicissitude in art. And change in art is the sign of life in art, for change is growth and development, the springing up of new adaptations, the reflection of new ideas, the springing up into loftier heights, the spreading out into ampler areas. And in the Church of St. Etienne's, if we are struck with a sense of the building's imperfection, of its still undeveloped rudiments, of its mixed and perplexed confusion of many styles, we at any rate learn that it witnesses to the untiring effort of ecclesiastical architecture to purge and purify itself from all encumbrances that might defeat its aim as the flawless expression in stone of Christian truth and Christian aspiration.



Sens—West Window.

A very important feature in the interior of the church is presented by the stained-glass windows. Those in the choir of the greatest antiquity date from the thirteenth century. The windows in the Chapel of St. Savinien, an early apostle amongst the Senones, relate the history of this saint, his miracles and his martyrdom. They are very much in the style of the mosaic-like windows I had seen at Tours, and as mere color schemes were dazzling to the eye. The north doorway of the transepts is called "The Portal of Abraham" and the great rose-window above it struck me as being very original both in its tracery and its pictures. Viollet-le-Duc seems to me to miss the point of this window when he classes it as a representation of the Last Judgment. As I have before remarked, the Last Judgment is not to the mediæval mind a suitable subject for the interior of a church. Such subjects as those which represent Christ

merely as the Judge of quick and dead were usually depicted at the portal of a church, in order to give seriousness and recollectedness to the mind of the worshipper. Accordingly I should call the subject of the great rose-window over "The Portal of Abraham" at Sens the Glorification of Jesus Christ; for the Saviour in Glory is the central figure, and the Resurrection of the dead, at the trumpet of the archangel, and the separation of the just from the unjust, are merely suggested, as subordinate incidents in the triumph of the Saviour when He has put all enemies under His feet. This window was given by the dean of Sens, Gabriel Goffier, in the year 1529, and may be reckoned as a sort of window of presentation, for in one of the panels Dean Gabriel is seen, with his coat-of-arms presenting himself to Christ. The southern portal of the transept is called that of St. Stephen (St. Etienne), and is of great grandeur and beauty. In it are represented the Four Last Things, interspersed with incidents from the life of St. Stephen.

Sens—The Synodal Hall From the Court.

It is very difficult to say who were the first founders of the Church amongst the Senones, but the great SS. Savinien and Potentien are generally reckoned as the earliest preachers of Christ on the banks of the Yonne, sealing their faith with their blood at the end of the second century. According to Gregory of Tours, the earliest church at Sens built above ground would be made of timber, the use of which came in after the period of persecutions, during which the worshippers of Christ had for their oratories crypts, or hidden places, subterraneous and secluded from public observation.

Sens—The Crypt.

# Aix

THE visitor to Provençe in quest of ecclesiastical buildings of a striking character is likely to be disappointed in the main. Provençe has many points of interest, but they do not lie in its churches. One would have thought that the first Gallic territory to be occupied by Rome would also be the first to recognize the beauty and fitness of architectural splendor in holy buildings. But, as a matter of fact, Rome discouraged Christianity, and the religion of the Gospels owed its vitality in Gaul to the enthusiasm and ready faith of the aborigines and the zeal and devotion of missionaries who often came, like Pothinus and Irenæus, from the eastern coast of the Mediterranean. It may be said that the Greek-speaking Asiatic was as much a Roman as the Italian legionary. He was indeed Roman in his hatred of idolatry, his mysticism, and his fiery enthusiasm. The eastern missionaries swept the country of Gaul from east to west, and though we know that Provençe had become evangelized in the fifth century we also know that the wave of new influence swept with strongest current high up the Rhone to Lyons and Vienne, and spread northward down the valley and the Seine and westward down the Loire. The Christianity of the French monarchy as represented by Philippe Auguste left its greatest monuments in Picardy, Champagne, Touraine and Burgundy. Provençe was out of the current, or beyond the area of the new influence which raised Bourges, Amiens and Rheims. The principal town in Provençe, Marseilles, has a cathedral church which is the poorest of all the public buildings in a city where most of the buildings are poor. Arles has wonderful Roman remains, in its amphitheatre towers and walls, but its small Church of St. Trophimus, now no longer a cathedral, has little in it to admire excepting the Byzantine portal, which is certainly unique. Avignon still bears some relics of its ancient papal splendor. But if we would see what is best among ecclesiastical monuments in Provençe we must go further north than Marseilles, and farther east than Arles, and enter that city which the Roman General Sextius, who preceded Cæsar as a conqueror of the Gauls, called after his own name, Aquæ Sextius. There is no doubt about the charm of the church, as well as of its situation, and we must attribute the comparative completeness in which it stands through ages of violence and the inundations of barbarism as much to the remoteness of

AIX—WESTERN PORTAL.

Aix—From the East.

Aix—The Cloisters.

AIX—DETAILS OF WESTERN DOORS.

its situation as to anything else. Aix is not like Arles, built on a wide and open alluvial plain. It is not like the old Phocian city of Marseilles, planted on a little headland of the Mediterranean, visible to all who come eastward from the coast of Italy, or westward from that of Spain. It lies, like St. David's, the ancient Meneria among hills, the outspurs of the Alps. Its roof-tops blend their gray outline at morning and evening with the ridges of the low ranges that surround it, and its towers and spires are half hidden in the valleys amid which they soar heavenward.

Yet legend says that Visigoths and Burgundians spared the city, not because it failed to attract their notice, but because the Bishop Bazile of Aix withstood the pagans as St. Loup* withstood Attila the Goth, and the fierce tide of blood and fire was, through his interposition, rolled back from their thresholds.

Woodcarving at Aix.

The Cathedral of St. Bazile at this time was built on the site and out of the materials of a pagan temple. We know that this was no uncommon circumstance, and a very striking example of the employment of pagan foundations and pagan materials in building a church of Christ is to be found at Poitiers, in the ancient tomb, or ancient baptistery, and an apsidal building now known as the Temple of St. John. The Church de Notre Dame de la seds—Our Lady of the see city—as the builders of Aix called it, was originally a temple dedicated to the sun. Excavations have laid bare inscriptions which prove this; there have been discovered a statue and a rude zodiac chart which confirm the deduction. Christianity probably triumphed soon after the age of Constantine, whose law that pagan temples should be demolished was rigorously carried into execution, and whose chosen pagan divinity in his unconverted days had been Phœbus Apollo. But the church was demolished in a very remarkable way in the beginning of the eighth century, when the Saracens had invaded western Europe. In the year 732 Charles Martel met the army of Abderamen under the heights of Poitiers, utterly routed the Asiatics, and slew their chief. They dispersed themselves in all directions, and sweeping down along the plains of Guienne, they made for the Alps, crossed the mouths of the Rhone, ravaging the country. Among the cities they razed to the ground was Aix.

It was not until the eleventh century that efforts were made to rebuild the church under the new name of St. Sauveur. Anarchy and confusion had long reigned in that unhappy region, so favored by nature, and, now that a lull had come in 1057 the Cathedral of St. Sauveur was raised out of the ruins of previous buildings, and duly consecrated at the end of the century. One of the naves of this old Romano-Byzantine style still remains, with its rounded arches, its massive pillars and flat capitals to recall an earlier type of Church architecture. But the choir belongs to the thirteenth century, and is indeed an example of Gothic at its very best. The proportions are exquisite, the dimensions ample, and this choir may be regarded amongst the finest in southern France. The choir, of course, in a French church was considered especially as the part of the church that belonged to the clergy. As it was the most honorable, so it was to be the fairest. The general congregation might not even look into it, the view of those in the nave being

* The story goes that St. Loup, Bishop of Troyes, met Attila at the gates of the city and asked him who he was. "I am the scourge of God," was the reply. "If you are the scourge of God," the brave bishop replied, "do no more than He commands you, and pass on." The Huns left Troyes untouched.

excluded by the high wall or jubé which barred its western entrance. The side chapels and the naves belonged to the people, who might hear the music and the words of the service within the choir and see the clouds of incense rising over the jubé, but were not allowed to enter a place, which, in monastic times, belonged to the regular, or monastic capitular clergy. It is curious to read that among members of the capitular body was reckoned King René himself, who seems to have been as pious and devout in name as Robert II. Nor need we wonder that a king was prebend of a cathedral, when Louis XI. was, like other princes, actually abbot of the great monastery of St. Martin's at Tours, where is still preserved the beautiful vellum Evangelian, written in gold uncials, on which the royal abbots took oath of office on their installation. Hence the especial state and pomp with which a choir was built, and one circumstance of its dignity was, therein should kings of earth wait thus around the throne of the King of Heaven.

West Portal and Statues of Sibyls.

On examining the church from the outside we are struck with its dignified simplicity. The tower of the west end is square in its lower courses; upon this square is set an octagon bell-tower of the fourteenth century. The difficulty in the construction of such a tower always lies in maintaining the due proportion of square and octagon, and in accomplishing with felicity the transition from the plainer to the more complex part of the structure. I think that every one will admit that Viollet-le-Duc, in restoring the two flanking towers of the west end of St. Ouen's at Rouen, has not found and kept a just proportion between the upper and lower parts of his towers which yet in their details are so beautiful. The spires are weak and disappointing, and this blemish is emphasized by the faultless proportions and overpowering weight of the central lantern. At Aix the combination has been very successfully accomplished. The windows at the sides enrich and relieve the design, which is of noble Gothic simplicity. The height is 197 feet. This tower was not provided with the bells which now ring out the curfew, until the year 1425, when Archbishop Nicolai solemnly blessed them and caused them to be hung in place.

The western portal is later than the tower. This may seem a strange statement to make. Yet the student of Gothic architecture should never forget that there are two distinct parts even to the outside of a Gothic building. For instance, you could strip away all the profuse decoration, the outside galleries and foliated gables from the west end of Trinity church, Vendome, even of Bourges, or Amiens, without touching the strong structural masonry of the church. This has been done over and over again in the case of countless churches. The building of a portal simply means the addition of something to the outside framework of the building, something which is fair and rich, something, moreover, which has this among other advantages, that it has often served for the iconoclasts to exhaust their rage upon, without doing any harm to the radical and fundamental parts of the fabric. Theodore Beza was a sagacious man, and when he felt inclined to desecrate and destroy the temples of God, he crept in through the windows of the cathedral at Orléans by night, dug a mine under one of the piers of the transept, and had the immense joy of seeing the sublime work of immemorial piety crumble into ruins at the touch of his match.

Thus there was no difficulty in adding the portal to the tower. This was done in 1476. It was considered on its completion the most magnificent work of its kind

in southern France. It was crowded with statuary. The figures were of especial interest because all the heads were portraits, and amongst the historic names honored there, were Louis, Bishop of Toulouse, Louis XI. of France, Charles III., the count of Provençe and many others. Such an assemblage of stone on a church façade was uncommon, and there is deep cause for regret that the revolutionists of 1793, who left Biscornette to grimace unhurt over the battlements of Notre Dame, while they emptied of its gracious forms the gallery of kings, should have so utterly demolished this rare and interesting piece of work at Aix, which, as recent attempts prove it, is impossible to fitly restore. The bas-reliefs in the central doorway were not mutilated by the revolutionists, who found no royal crown on the heads of the prophets and sibyls who were set there. Nor did they injure the fine carved work of the walnut doors.

Aix—The Cloisters.

But Aix is different from Arles; it is even different from Avignon. Splendid as are the buildings of this latter, the ancient city of the Popes, we feel there just as we feel at Rome, that amid pomp of art, brilliance of design and lavish accumulation of priceless materials, the spirit of Christianity is crushed, and has evaporated. The flowers of art are artificial, and the jewelry of art becomes mere paste. We are conscious of being brought in contact with the early ages of life and faith in religion at Aix, that life and faith which were all the stronger and more real, because they were without self-consciousness. The subtile graces of this sort of architectural composition cannot be analyzed. We can only pronounce in the words of the eloquent Montelambert, "The more the ages which have raised our monuments are distinguished for faith and piety, so much the more do the monuments they raise strike us by their grandeur and nobility of air." Now this grandeur and nobility are especially what impress those who visit the Church of St. Sauveur at Aix. I can only apply the word unearthly, to the particular stamp of grace that I detected in the lines and physiognomy of this church of the lower Alps, caught sight of amid a scene exhibiting so much beauty of hill and sea and grove, beauty which is yet but a dumb witness to the inert forces of nature; but the landscape derives from this work of religious and pious art a new meaning, a new interpretation; the divine undertone of human experience here expresses itself, and God is made manifest as turning the hearts and the lives of men as the rivers of water.

The Church of St. Sauveur at Aix has a curious second name of dedication, namely, The Transfiguration, and to me there did seem a certain fitness in the title. It is not only that the church itself originated in a transformation by which the temple of Apollo, who, Trench says, was a type of Christ, became the temple of Christ Himself. The Transfiguration was a symbol of the manifestation under a material form of spiritual forces and attributes. If this is a just description of all that a church should be, then such a church is that at Aix. The dimensions of St. Sauveur's in the inside are 214 feet in length and 40 feet in width—these are something like half the dimensions of Ste. Croix, Orléans. This church does not, however, owe the charm of its interior to greatness of size, but a finer interior for its proportions can nowhere be found. The rounded arches and pillars of the older part lend just enough variety to the composition to relieve it from monotony. The crypt is, of course, the oldest part of the building and its structure leads us to the conclusion that the present church was built not only over, but around the walls of a much older edifice, whose name is partly represented by

the Romanesque pillar and arches in the body of the present cathedral.

There are some very interesting details at Aix, and especially the carvings and pictures. Among these latter is a triptych which must be looked upon as a masterpiece of its kind. It is painted both on the inside and out, and when closed reveals a highly devotional representation of the Annunciation. When opened its panels display three distinct groups. In the centre is a mystic picture which to me was new in its character and imagery. In the type of the Old Testament the Burning Bush has always been considered as adumbrating the Incarnation. The glory of the Divine nature is united to human flesh without destroying it or diminishing its perfection—"Perfect God and Perfect Man." In this picture the symbol is employed in this sense. The Holy Mother is represented with the Burning Bush at her feet. In the right hand leaf or shutter of the triptych is King René of France in his royal robes kneeling among a group, one of whom is Maurice, the famous Bishop of Angers. On the other shutter is Queen Jeanne, the second wife of René, kneeling also. It used to be considered that this interesting picture was painted by the king who figures in it, but more recent critics identify it as the work of Jean Van Eyck, commonly known as Jean of Bruges. It is one of the gems of ecclesiastical painting in France and is admired for the beauty of its faces and the softness of its coloring.

Over an altar in the Chapel of Notre Dame d'Esperance is another notable picture, interesting as referring to a legend of local history. The Mother of St. Mary, St. Anne, is watching the Holy Babe in the arms of the Blessed Virgin. Beside them is St. Martha, who is treading under foot the savage monster who is said to have once desolated Tarascon, a town in the neighborhood of Aix. This painting was set up as a thank-offering in 1458.

It is not very often that we find the Sermon on the Mount represented in the sculptures of a French cathedral, and the monuments of the various chapels are not always of general interest to the Christian world. But at Aix, in the Chapel of St. Mitre, the subject of the carving over the altar is the utterance of the Beatitudes by Christ. The twelve apostles, with St. Mary and St. Joseph, are grouped around Him. But the most interesting figures on the exterior are those of the twelve sibyls. The mediæval mind was very comprehensive in its sympathy, and Dante represents the poet Statius, in his Purgatorio, as telling Virgil that he, Statius, owed to the author of the celebrated eclogue addressed to Pollio not only his skill as a poet, but his conversion to Christianity. The unconscious prophecies of heathendom formed the subject of the Bampton Lectures of Archbishop Trench, but in the Middle Ages it was held that there were not only unconscious prophecies, but inspired persons among the heathen who were actual prophets and consciously predicted the various incidents in the life of Christ. These prophets were women, and were called sibyls; they were not commonly represented in the sculptures of churches, and appear at Sens, Autun, and in the Church of St. Ouen, Rouen, as well as at Aix, as we have seen. They are said to have been twelve in number, and the names and places where they taught are specified. They each have their symbol, and each is said to have emphasized in her message some particular phase or fact of Gospel history. Thus the first sibyl is Persica, the field of whose influence was Persia. She treads the serpent under feet, and reveals the Messiah under the imagery employed in the book of Genesis. Lybica, the second sibyl, is said to have proclaimed Christianity in days of paganism amid the darkness of Africa. She bears a lighted candle, because she heralded Christ as the Light of the world. The third heathen prophetess is Erythreia, whose mission led her to the shores of the Red Sea. She carries a white rose, for the Annunciation is the special fact to which she witnessed. Cumana, the sibyl whom Virgil speaks of as serving the oracle at Cumæ, carries a manger, for she foretold Christ's infancy at Bethlehem; Samiana, who dwelt on Samos, a cradle, for she spoke of the infant Saviour's slumber in the cattle shed. Cimmeriana, to whom the Black Sea was attributed as the scene of her prophetic work, bears a horn of milk, as suggesting the nurture and rearing of Christ by His Virgin Mother. Europeana, the seventh sibyl, is supposed to have announced in Europe the coming massacre of the innocents by Herod. Tiburtina, who prophesied at Tivoli, carries a hand as her special symbol, because she spoke of the occasion on which they struck Christ with the palm of the hand. The ninth sibyl was named Agrippa; the scourge which she bears refers to her prediction that Christ should suffer from the sentence of Pilate, "I will chastise Him." Delphica carries the crown of thorns, and spoke of the Passion; Hellespontica the cross, and foretold the Crucifixion. Finally, Phrygiana, whose name refers to her place of prophecy in Asia Minor, holds aloft a processional cross, under which flies a banner, with a cross upon it. She is the herald of the Resurrection.

The figures of these women are tall and stately. They stand like royal personages in the strength and prime of life. There is a robustness about their character as represented in their forms which reminds one of Deborah. They wear a tunic, with long, parted sleeves, and a mantle.

Modern Christianity cannot afford to smile at the imagination of mediæval artists who have thus so concretely embodied the idea that God left not Himself without witnesses in days of heathenism. The so-called verses of the sibyl are still extant, and in the grand funeral hymn which the Roman Church has embodied in her ritual, and which is called in France *le prose des morts*, the opening stanza mentions the pagan prophetess:

> "Dies iræ, dies illa,
> Solvet sæclum cum favilla,
> Teste David et Sibylla."

But we do not know that there is any historic basis for the legend that the Sibyl of Tivoli, or Tibur, who was known as Tiburtina, once came into the presence of the Emperor Augustus. It was a little time before the first Christmas day, and she is said to have brought before the emperor's eyes, either metaphorically by her eloquence, or literally by an act of miracle, a vision of the new-born Babe and His Mother, surrounded by a blaze of glory.

The sibyls in the western carvings of the church at Aix thus embody one of the most deeply seated and most cherished fancies of mediæval Christianity, and are worthy of study both in themselves and as perpetuating an apocryphal belief of considerable symmetry and attractiveness. It is in fact quite impossible to understand all that a Gothic church meant in Provençe to the people who thronged it, unless we study the cloudland of legend and fable which hovered over Christianity in France during what are called by some writers the Dark Ages, and by others the Ages of Faith.

# Angouleme

ANGOULEME is one of those mountain towns which have been fated to be fortresses since the earliest dawn of history. It reminded me of Poitiers, excepting that it was a little less ruinous and untidy-looking. The great castle, with its towers and donjon keep, is in good preservation, being used for a prison, but it was impossible on standing at its gate not to think of Marguerite, the great countess, winning, if not beautiful in face, yet beautiful in mind, "la Marguerite des Marguerites," whose intelligence had grasp enough to champion the Reformation, to protect Rabelais, and to gather round her some of the finest representatives of sixteenth-century humanism. Sweet as the odour of violets her memory clings to the mouldering stones of Angoulême.

ANGOULEME—INTERIOR, LOOKING EAST.

The Cathedral of St. Peter's is like that at Périgueux, a domed structure, its domes being supported, in a rudimentary fashion, by arches and pendentives. In such a construction the pendentives seem to disappear and the keystone of the arches to bend forward and touch each other for the first time in the burgh of Poitiers, where the chrysalis is sloughed off and the butterfly emerges as the vaulted roof appears in its earliest form, after the Byzantine transition period. But the Church of St. Peter's has been much battered and broken, and especially maltreated by those very Calvinists whose tenets Marguerite of Angoulême had once so eagerly defended amid the wits and divines of her almost regal court. It was about thirteen years after the death of Marguerite of Angoulême that the savage storm of Puritan fury broke upon the mountain church. The zealots, torch in hand and brandishing axe or hammers, burst into the sacred building, demolished the altars, tore down the crosses, decapitated the statues of the saints and broke the priceless stained-glass, in which were depicted the glories of Christ, whose cause they profess to espouse, the splendors of heaven, which they hoped to attain to, and the crowd of saints, to

whose communion it was their boast that they belonged. Pictures were slashed with the sword, tapestries and vestments of silk and embroidery were torn to pieces or burnt. The only thing these fanatics omitted to destroy, were the vessels of gold and silver, the gems and jewels of the church treasury. These they carefully preserved, carried off with them, and turned into current coin. This was in the year 1562. Six years afterwards these Reformers, or rather destroyers, returned with redoubled fury. On this occasion they ransacked the very tombs for booty, blew up the walls of the church as Beza did at Orléans, and brought the vaulted cupolas tumbling to the ground.

Angouleme—Piers of Dome.

The Church of St. Peter's was worthy of a better fate than this. For Christianity had flourished at Angoulême since the middle of the third century, when St. Martial, the apostle of Aquitaine, planted the church in that hill-fortress by the Charente. We are told in the local records that the first cathedral on this site was dedicated to St. Saturninus by Bishop Ausonius, saint and martyr, who won his crown in the Decian persecution. When Alaric with his Arian Goths, swept through Aquitaine, the Catholic, or Nicene party was driven from the see, until Clovis, after slaying Alaric by his own hand in battle at Vouille, restored the city to those who were faithful to the creed of his wife Clotilda. His personal chaplain, Aptonius, was raised to the episcopal throne at Angoulême, and the Christian monarch ordered the church which had fallen before the violence of the Goths to be rebuilt. According to local chroniclers, the restored structure was consecrated by the most famous bishops of the generation succeeding Clovis, for Germanus of Paris, and Gregory of Tours assisted at the ceremony, in which the now completed structure was dedicated to St. Peter. It was again thrown to the ground by the Norsemen in the tenth century; restorations were begun about 975 by Bishop Hugues, and, in the reign of Robert the Pious, were completed about 1017; but the present church was not begun until about the year 1120. The dedication services took place in the year 1228. The first bay of the nave certainly belongs to the beginning of the eleventh century; the transepts with their towers, of which only one is still standing, may be dated in the middle of the thirteenth century; the aisles of the choir are probably to be credited to the fourteenth century; the recent restorations, of which the church bears such evident traces are due to the same architect as restored Périgueux, *viz.*, M. Abadie. But between the present restoration and the barbarous ravages of the Calvinists there is one name of a benefactor to the church at Angoulême, which we must not omit to mention. It was not until the year 1628, more than fifty years after Black Bartholomew had stamped out Protestantism in France, that the church began to recover its ancient grandeur and dignity under the care and at the cost of the devoted Dean Jean Mesneau, who put the twelve windows in the cupola, built the vaulting of the choir, and otherwise repaired and beautified the church. A memorandum in his own handwriting is worthy of being recorded here: "May all redound to the glory, praise and exaltation of God's Holy Name, and may it please Him to accept what of my own I have laid out, ten thousand crowns in amount, and may He accept my toil of seven years, as well pleasing in His sight, and give me His blessed grace in this world, and glory with the saints in

Angouleme—Apse and Campanile.

Angoulême—Western Facade.

His most holy Paradise." To which let every lover of church building, every sympathizer with ecclesiastics, high and low, who are struggling to raise fitting temples of God throughout the land, devoutly give their "Amen" in response.

The façade of the church divides itself naturally into five prolonged arcades, the centre one of which is higher than the other four. All the separating pillars are of a transition character, being much longer and slenderer than those which appear in such Romano-Byzantine arcades as are found at Lyon and Le Puy. There is also a freedom in the foliage and carving of their pillars which shows a tendency toward Gothic forms, and in many instances they recall the naturalistic grace of the Corinthian acanthus. Over the central doorway is the only window of the façade, on each side of which there are six standing figures, representing, doubtless, the early bishops of the see. Above them, enclosed in the *Vesica Piscis*, is a unique statue of Christ. Instead of a nimbus round the Head of the Divine Figure, there is a circle of flames, and for a long time archæologists looked upon this statue as a figure of Jupiter placed there by the early builders, who had taken it from the temple to Jupiter, which once existed on the site of the church. But this seems an absurd hypothesis, judging from the fact that round this figure are grouped the angel, the eagle, the ox and the lion, emblematic of the four Evangelists, an arrangement which is merely a repetition of what we find in the Church of St. Trophimus at Arles. In the archivolt above, are eight adoring angels. Ranged throughout the four other arcades are the twelve Apostles, divided into groups of three. There is a strange carving to the right of them, in which we find a battle-scene represented. The four knights, who are there engaged in combat, wear the pointed helmet, and the coats of mail, such as are represented in the Bayeux tapestry; and it has been conjectured that this carving is meant to commemorate the exploits of some Norman chevaliers during the First Crusade. A great deal of discussion has been caused by the four grotesque figures, which are placed in the blank spaces of the first and fifth row of columns. Two of these figures are seated on tripods, and one of them seems to be thrusting back a serpent, which is flying at his face, while the other two are hideous, shock-headed monsters, carrying lizards or snakes in their hands. The learned archæologists who consider that the figure with the flaming aureole represents a pagan god find in these grotesques a Hercules, a priest of Cybele and an arch-priest of the Phrygian goddess. Perhaps it is safer to consider, with another archæologist, that these statues, if they have any definite meaning at all, are caricatures, in the mediæval style, of those Arian ecclesiastics, whose ministrations profaned the Church of St. Peter's, during the occupation of the Goths.

The north tower, which is the only one at present standing, is a very effective example of the Byzantine campanile. It rises in seven stages, each of which are pierced by openings with rounded arches, grouped with their columns in a most striking way, so as to bring out a fine contrast between the dark mass of shadow, and the lines, flutings and projections, the bold round arch, the short capital, the clustered pillar. The effect is very rich. At the four corners of two upper stages there are grouped colossal figures of animals. It is very hard exactly to understand the meaning of these figures. We know that they occur on the outside of most of the great churches in France. There was a tendency, in the Middle Ages, to look kindly and appreciatively upon the lower animals. The Bestiaries, as they were called, contained descriptions of animals real and fabulous, each of which had some special quality, good or bad, and was considered to be the symbol of that quality; there was therefore something didactic in the use of animals as decorations of buildings, and when we see them standing in prominent places in friezes, on buttresses, cornices and balustrades of twelfth and thirteenth century churches, such as Chartres, Rheims, Paris, Amiens, Rouen, Auxerre, Laon, and here at Angoulême, we may be certain that these were put there for a purpose, and were meant to teach the people some lesson, or remind them of some duty. Thus the lion was a symbol of vigilance, strength and courage; the panther of cruelty; the lark of purity; the pelican of charity; the asp, which kept sleepless watch over the precious unguents, of fidelity, while there was a darker meaning in the owl, and the basilisk, which latter personified the Devil. We may suppose that the ox which is seen at Laon and at Angoulême represented the patient labor by which these structures were erected.

The interior of the church is not nearly so impressive as St. Front at Périgueux. It is rather flat and uninteresting. The three cupolas of the nave are supported on arches which show a tendency toward the Pointed character of later Gothic. This is a noteworthy feature in the church at Angoulême, and indicates its historic place as a link between the churches at Arles and Périgueux and the church at Amiens. The semi-circular termination of the choir is one of the most charming features of this somewhat bald interior, but the two transept arms are too shallow to lend that variety of perspective, and rich complexity of design, which adds so much to the apparent dimensions and the consequent mystery of the great basilicas of France.

I was much more impressed with the exterior than the interior of the church. The stately charm of the Byzantine campanile reminded me of the Church of St. Gatien at Tours, where the perforations of the tower are most exquisite, in the boldness yet refinement of chiaroscuro, produced by the plain rounded, windowless arches, revealing the black recesses of the tower and surrounded by the severe, yet delicate moulding of archivolt capital and shaft. This campanile rises up over the great church, like a single mast over a half-dismantled hulk. Yet the ship of the church has weathered many storms in Aquitaine and the battered building of Martial and Saturninus, of Clovis and Robert the Pious, of worthy Jean Mesneau, and his pious successors, is still a thing of beauty, and a monument whose witness for the truth, as well as for the strength and sincerity of Christian art, can never be without result.

# Auxerre

AUXERRE is a fine old mediæval town on the banks of the Yonne. Originally it was a typical Gallic fortress such as is described by Cæsar, afterwards it became a mediæval stronghold, and its towers and curtains stand to-day as witnesses of its former strength. I was amazed to see the excellent preservation in which bastion and crenellated wall are still standing. The history of the church is exceptionally interesting.

The crypt of an ancient church was frequently used as a place of worship, and sometimes as a hall for ecclesiastical assemblies. There was often a shrine as well as an altar, sometimes more than one to be found in it. It played the same part in ecclesiastical establishments as the keep did in a mediæval castle. It was the last refuge, the place where the last stand was made for the preservation of the religious house. If the great church above ground was burned or ruined by the incursion of enemies, the crypt became a subterranean church where the offices could still be carried on and the treasures of the main building stored. It became also a sanctuary of shelter for the priests and members of the religious order, as well of the town congregation in time of peril and distress. As it stood under the nave and choir, and bore the whole weight of the building, its stones were laid with an eye rather to solidity than beauty, although the severe and simple features of an ancient crypt are very impressive. Finally, it came in some way to be considered a region of solemn mystery, as well as of secrecy and concealment. It seemed vaguely to represent, not indeed the under world, but the other world, the world unseen, saving in visions; and as it was the place of burial, so it was also held to be typical of that region where the saints rest "beneath the altar," its literal position in an earthly temple. Hence, the natural suggestion that it should be decorated with something that recalled the Mysteries of the Apocalypse, and spoke of a Heaven and Hell, a Power which judged and rewarded in a sphere beyond the circle of present mundane experience.

SPIRE OF ST. EUSEBE.

The crypts of many French churches are survivals of the underground chapels, where in time of persecution

the faithful met together to worship and receive instruction in safety, and where the nucleus of a local church was formed. Such a site would often be hallowed by the blood of the persecuted whose natalitic birthdays of martyrdom were originally commemorated on the spot.

It is, therefore, not surprising that the oldest part of St. Etienne's at Auxerre is the crypt, in which appears the round-headed arch, and Romanesque pillar of the early Byzantine, or Romanesque transition. The beauty of this crypt is very remarkable, and presents an example of strength and simplicity combined with a marvellous refinement which are quite exemplary. The structure belongs to the ninth century. Notable pictures are found on the wall of the Chapel of the Holy Trinity in this crypt. One of them represents the Christ of the Apocalypse mounted on a horse, with the four evangelists. The figure of Christ is as described in the Book of Revelation, xix. 11-17: "I saw heaven opened, and behold a white horse; and He that sat on Him, was called Faithful and True, and in righteousness He doth judge and make war . . . and His name is called the Word of God." If this picture is naturally stiff and conventual, there is a spirited movement and dignity about it which are impressive. Another wall-painting in the crypt of St. Stephen's is of Christ blessing the people, while around Him are grouped the four mystic creatures of the Book of Revelation. The coloring in pictures of this sort of the eleventh century, to which this painting belongs, is largely arbitrary, and this Apocalyptic Christ wears a white robe and a blue mantle. The whiteness of the garment may not, however, be taken to contradict the Bible description that "He was clothed with a vesture dipped in blood." In another part of the Book of the Revelation we read of those who have "washed their robes and made them white in the blood of the Lamb." The all-pervading mysticism of this portion of Scripture makes the apparent contradiction quite reconcilable with a fact in which the symbolical and the natural are combined to express a moral and spiritual truth. The nimbus of the figure is the crossed-nimbus continually reserved for divine persons, the cross being ruby.

South Transept Doorway.

The apse is a very beautiful feature of the building, and has survived fire and ruin, or what is sometimes worse, restoration, from many causes. The sanctuary, being the most sacred part of a mediæval church, is not only more solidly built, but less exposed to change or alteration than other portions of the structure. At one time there were two Romanesque towers on each side of the choir, but when William of Seigue-lay rebuilt the choir, in 1215, these towers stood in the way of the alterations. It was, therefore, determined to take them down, and for this purpose they were sapped above the foundations, and when they suddenly fell, without breaking through the rood screen or jubé,* the Abbé Lebeuf, who relates the occurrence, says that every one looked upon it as a miracle, and no doubt gave hearty thanks to Almighty God for the preservation of St. Etienne's church.

The transept and nave belong to the fourteenth and fifteenth centuries, when Gothic had risen to its climax of

* The jube was the gallery of the choir screen from which the priest, before reading the lessons, pronounced the words, "*Jube domine benedicere*"—"O Lord, command a blessing," etc.

Auxerre—Western Front.

perfection in Burgundy and Ile-de-France. The Ile-de-France architects were at this point in the history of their arts passing into a style of the most wild and daring character. The Perpendicular was soaring almost beyond the power of practical construction, and the flying buttress was assuming proportions which evidently were adopted rather for brilliancy and airiness of effect than for purposes of constructive necessity. The buttress was becoming an excrescence, although a very beautiful excrescence, and a *tour de force* seemed rather the aim of the builder than the satisfaction of the needs and conveniences to the meeting of which the building ought strictly to have confined itself.

One of the most instructive lessons to be learned from the church of Auxerre is to be learned from the builder's restrained and practical employment of the *arcs-boutants*, the flying buttress. They here simply support the walls on which the thrust of the groined roof is laid, and not an ounce weight of stone do they carry which is not utilized. They appeal to the eye as really active, almost living forces in maintaining the equilibrium of the building, and as the arch never sleeps, the buttresses at Auxerre are as different from the false accessories to a structure whose weight is exhausted in sheer gaudy decoration, as the painted dummy of gigantic proportions would differ from the living sentinel who keeps guard over the garrison.

On approaching the church from the west, we see that the great central portal is enclosed by two square towers, only one of which has been completed. No one should look for regularity in a Gothic building; even incompleteness suggests the process or possibility of growth, and the imagination is tempted into dwelling upon the future tower, its possibilities and proportions, and how it may compare with the richness and variety of the one already erected. Nature is never bound by external regularity in form. A tree may have a branch on one side, which it lacks on the other, and the main aim of a Gothic church is not so much to be all rounded and complete, as to suggest that the past has done all it could and the present is doing all it can to extend and represent the glory of God; but the future has also much to do on the same lines of beauty and utility. The three doorways which form together the grand entrance of the church are, as is usual in ancient churches of this character, richly decorated with sculpture of several periods. As a general thing, the work is of a very fine character. These doorways refute the charge brought against the mediæval Church to the effect that the Bible was hidden from the people of the Middle Ages. The subjects of Bible history are here illustrated from an ethical and spiritual side which must have been most edifying to the vine-dressers and grape-gatherers of Burgundy who thronged the church. Talk about the art of advertising! St. Paul uses the term "placard" with regard to the preaching of the Gospel, and the old historian taught the world long ago that an appeal to the eyes was the best method of enlightening the mind. The choicest lessons of the Holy Scriptures have at Auxerre been placarded in the most spiritual forms of sculptural art upon the doorway which all must pass on the way to what in earlier days was the gathering place of the city. There was an old mediæval proverb that there are two gates through which

Abbey Church of St. Germain.

all pass, the gate of the church and the gate of death. What better preparation for passing through the last gate of life, than passing with a mind open to instruction through the great portal of the Church of St. Stephen's at Auxerre?

Take the right portal, for instance: on the side posts or walls of the doorway are represented scenes from the life of David, illustrative both of the fatal sin of his life and the glory of his reign. To mingle culture with religion, an aim ever kept in mind by Benedictine and other religious orders, there are statues admirably illustrating what in the thirteenth century were considered to be the liberal arts. Crowning the whole series of moral and intellectual topics is seen in the tympanum, or space between the curves of the arch, a number of scenes from the history of Christ, the Alpha and Omega of human life in all its varied aspects. The central portal is even more didactic in its art subjects. While the tympanum contains the figure of the divine and human Saviour, the Pattern of Perfection and the Fount of Grace, the side walls, or door posts contain examples of Grace triumphant in the life of Joseph, a type of the Good Brother Christ, on the right side of the Supreme Judge. On the left is illustrated the grace of God in repentance by the history of the Prodigal Son. Was there ever more purely evangelical preaching and teaching than this? The story of the prodigal has been graven in somewhat soft stone, and the weather has worn away the finer lines of the carving, but the main features are quite recognizable. This door belongs to the end of the thirteenth century. Above the surbasses are represented the twelve apostles receiving the gift of tongues. But the effect of the whole lesson taught thus in speaking stone is emphasized by the fine grouping of the Wise and Foolish Virgins, and by the colossal figure of Christ seated in judgment in the beautiful carvings of the tympanum. As if to epitomize the whole lesson of Scripture in one narrow space, the vaulting of the arch contains sixty-four groups of masterly and spirited sculpture, in which may be seen the main episodes in the Old and New Testaments. Nothing can be more beautiful than this voussure, which consists of seven receding and concentric arches, each crowned with the most exquisite carvings, such as repay careful examination and afford examples of ecclesiastical sculpture at its high-water mark in the fourteenth century.

North Transept Door.

In the left door is set forth in stone the history of mankind from the Creation to the death of Noah. The coronation of the Blessed Virgin Mary as blessed among women, fills the tympanum. The figures of the voussure or tunnel of the archway have been so mutilated, probably by the Calvinists of the sixteenth century, as to be indistinguishable.

The part of the façade which is above the portals is of the most elaborate, even flamboyant style of the sixteenth century. Yet all this ornamentation is laid on in broad bands and masses, so as not to confuse the main lines and proportions of the structure, but rather to emphasize them.

It is very instructive to find that, while the large entrance, the most public point of approach to the great cathedral at Auxerre, is thus emblazoned with the main moral and theological doctrines of the revealed Word of God, the fine doorways of north and south transepts publish in their carvings the great lives of saints associated

with the local church of Auxerre. It is true that one of these is a Scriptural character, but probably Stephen was dearest of all to the Auxerrois, because their church was dedicated to his name, and he was held to be its patron saint. Reverence consists principally in a due sense of proportion in heavenly and earthly things, accompanied by religious emotion. It was, therefore, an act of reverence to Christ to place His glory at the front, and the trial and martyrdom of St. Stephen in the comparative retirement of the south transept door. The idea of the voussure of this door is simply glorious. Rows of archangels and angels and beatified saints turn toward the martyr, who sees them through the gates of a heaven that has been opened. The north transept illustrates the life of a lesser man than St. Stephen, but a man who, instead of the brief pain of martyrdom, endured the toil and labor of the day during what was perhaps the most trying period of the church's history. This was Germanus of Auxerre.

On entering the church we find ourselves in a noble nave of thirteen bays. The cathedral is 300 feet in length and 120 wide. Its height is 100 feet. Such vast proportions amaze one at first; one is literally lost in awe and wonder at the profundity of shadow that lies along the vaulted roof, the deep and complicated recesses of transepts and Lady Chapel, the distance and variety of line, that distinguish the tapering vista, and the mellow, sparkling light that filters through the windows of gem-like glass. It is a vision of mystery, of splendor, of almost unearthly beauty that breaks upon the traveller as he passes from the western portal and, leaving the clear, cold daylight behind, plunges into the dim and solemn twilight of the great temple.

Details of Sculpture at Auxerre.

On examining the details of St. Stephen's church, it is seen that the pillars of the nave are clustered, but round the extreme east of the building they are single. The upper choir and sanctuary are lit by double lancets, which recall the style of Salisbury. Strange sculptures of human and animal faces peer round the nave from corbel and capital. Above, in the sanctuary carvings, is represented the human hierarchy, whose Head is God Himself. The windows are alive with legendary story. Above is a vast rose-window, in which the figures loom life-sized. The glass of Auxerre is justly celebrated, and this example belongs to the thirteenth century. Although the Puritans of the sixteenth century broke away and destroyed some of the older windows, many have been restored, and there are others more recent of notable coloring and design, especially the rose-windows of the north and south transepts, which are worthy of study. In the north transept there is a very curious window designed and executed by Germain Michel; it contains all the emblems and types under which the Blessed Virgin is invoked in her Litany. The finest of all the glass is that in the great western rose-window, which belongs to the sixteenth century. In it is depicted with remarkable richness of coloring and dignity of grouping the singing of the New Song in Heaven. Thus, as we examine the outside of the church we are confronted, in the stone gateways, with the plain lessons of Christian life on earth, so, on entering the portal, we meet with the rainbow tints of heaven and we look through the window, as if it had been opened, to permit the human eye to penetrate into the Holy of holies above.

There is a remarkable altar of violet marble which was rebuilt in 1772; the high altar is of white marble; the former is in the shape of an antique tomb and seems a memorial to the first Bishop of Auxerre to be buried in the cathedral. Behind it is a fine statue representing the martyrdom of St. Stephen. Perhaps to English-speaking people the most interesting of all the monuments is the marble bust of Jacques Amyot, bishop of the see. Amyot was a remarkable man of the sixteenth century. He began life as a homeless beggar boy, knocking for admittance at the "College de France" in Paris. Here he won his education by performing menial work for the other pupils, and became a brilliant scholar, was made tutor to the secretary of state, professor of Greek and Latin at Bourges, and eventually tutor to the royal family.

Pope Pius I. appointed him Bishop of Auxerre, and when Bishop Amyot died he bequeathed 1,200 crowns to the hospital at Orléans, as a thank-offering for the twelve deniers he had received in alms on his way to Paris as a homeless castaway. English literature owes a great debt to Amyot of Auxerre. From his vigorous and racy translation of "Plutarch's Lives" Sir Thomas North produced the English version, which Shakespeare read, and from which he derived so much material for his Roman plays. The style of Amyot was much admired, and of him Montaigne says: "I give the palm, and rightly, methinks, to Jacques Amyot over all our French writers."

Our illustrations of the two churches which stand outside the *enceinte*, or ancient line of fortifications, which ran around the *cité* of Auxerre, represent buildings much older in style than the cathedral. The Abbey of St. Germain, which had its own castle and ramparts, was built in 422 and dedicated to St. Maurice. The abbey church, whose belfry and nave are seen on the sloping hillside, was raised by St. Clotilde, the holy wife of pagan Clovis; it was through her prayers and persuasion that the fierce Frank was brought to the Christian font. In this church stands the tomb of the good and wise Germanus.

# Autun

IT is very difficult to say what is the most attractive feature in the ancient town of Autun, which stands on the sloping hill, whose foot is washed by the waters of the Arroux. It was an important town long before the legions of Cæsar swept through the forests of the Ædui, whose king or chief, Divitiacus, has his name connected with the pyramid which I saw in the neighboring village of Collard; for Autun was the Bibracte of the brave Æduan whose funeral monument takes this ancient Egyptian form. It was the Augustodunumof the Cæsars, who adorned it, and built the temple of Janus, still standing, though in ruins. The old gates of the city remind us that it was a walled mediæval town; but the walls and gates whose ruins still appear date from the time of Roman domination and are striking examples of Roman masonry and Roman sculpture.

AUTUN—WESTERN PORTAL.

In fact, the influence of the surviving Roman monuments must have been distinctly felt by the architects of the great basilica, which deserves special study principally on account of the fluted pilasters and Corinthian capitals of its nave; the Last Judgment of its western façade; and its large vestibule, which recalls that of an Oriental basilica. The principles of its construction and the proportions of its nave are also specially to be noted, and altogether we must class this church with that at Arles, Le Puy and Périgueux, as affording an example of Christian architecture, struggling with the inspirations of several different styles, and trying to express an articulate and coherent idea of religious truth.

It has been well said by the historian Freeman that the early Christian architects and builders fully appreciated the work in building done by the Roman conquerors of Gaul. At Autun, the many Roman remains still visible suggest to us that at the time when Christian temples began to rise on the banks of the Arroux, there must have been very many more buildings, and much more beautiful ones, surviving from the time of Roman dominion. It was in the midst of masterpieces in architecture raised and decorated by Græco-Roman artists that the first Christian structures were erected in many towns of France. Besides the influence of Roman architecture which may be traced so plainly in the Cathedral of St. Lazare, there is also discernible

AUTUN—FROM THE SOUTHEAST.

AUTUN—THE CENTRAL SPIRE.

Autun—Nave, Looking East.

Autun—The Portal.

in the sculptures Byzantine features unmistakably drawn from Oriental sources.

I suppose that every traveller is struck by the almost English character of the scenery which surrounds Autun —the hedge-rows of thorn that line the roads and divide the fields, and the stunted oaks that recall the weald of Sussex. For Autun stands high on the ridge that separates the watersheds of the Seine and of the Saône. There is something inexpressibly fair in the first glimpse one catches of this old town, standing as it does on a deeply wooded slope, where rise to heaven the mouldering gray ruins of Roman archways, through whose loop the blue sky is seen. The bare walls of the temple of Janus are stripped of all their ornaments; but the Corinthian and Ionic pilasters of the gateways still remain in their imperishable grace and beauty. The proportion and solidity of these classic structures are still as inspiring to the modern architect as they were to those early builders who raised the basilica and set it high up the hill above the pagan temple, where its vast roof-ridge and its richly crocketed spire still meet the eye.

Autun—Details of Capital.

I have alluded to the eastern façade and porch of Autun as being of peculiar interest. In the first place, the tympanum of the portal has a very remarkable representation of the Last Judgment. This work of art, which dates from the twelfth century, looks like a page of Dante, carved in stone. It is the most complete and the most ancient piece of sculpture in which this awful subject has been portrayed. In the centre of the tympanum Christ is seated throned in Judgment; at His side stands an angel, who holds a pair of scales in which he is weighing the souls of the nations. A hideous demon looks on, waiting expectantly for the souls of the damned. In the lintel, at the foot of the tympanum, and to the right of Christ, are the elect, their faces raised, their eyes fixed on the Saviour. An angel of gigantic stature receives these souls of the blessed, and puts them through a window, into a house of many mansions, which is Paradise. The condemned stand to the left of the Saviour: their faces are bent down and covered with their hands, and an angel, representing the cherubim which kept our first parents out of Eden, stands with drawn sword, to cut them off from the elect. It is worth while noticing that in the representation of the damned on the left half of the lintel, the artist seems to have tried to put literally into stone the idea contained in the prayer of the old Burial Office, "Deliver me, O Lord, from eternal death, from the hand of hell, and from the jaw of the lion," for in this carving two hands of colossal size are seizing and carrying off one of the damned. The figure of the devil himself, in this striking and dramatic piece of work, is represented in a most hideous form, calculated to strike terror to simple minds; and the whole of this parable in stone is highly effective in its earnestness, its vigor and even its naive literalness. But all the details of this façade are well worthy of careful study, as they all seem to emphasize the didactic character of mediæval art, especially in sculpture. The scenes of the Old Testament and the tales of legend are frequently expounded in this way; but there is one particular capital in the portal of Autun, which is curious as illustrating the fables of Æsop. It is not generally known that the common people in France became familiarized with these fables through the ecclesiastical sculptures of the twelfth century, before they had become popularized by literature. The French, like the Greeks, have always loved fable and allegory,

but it was not before the end of the twelfth century that Alexandre Neckham, who was born in the year 1157, and was a schoolmaster at Paris, published a selection of Æsop's fables for the use of schools. The first fable in this collection is called "The Wolf and the Stork." It is noticeable that this is the fable most frequently carved on church edifices of the twelfth and thirteenth centuries, but the sculptures on the façade and portal of the Church of St. Lazare must have been carved before Neckham was born, if indeed the accepted date be correct. According to the best authorities, this part of the cathedral was constructed between 1130 and 1140. The character of the carving in the Byzantine-shaped column quite justifies this date. It illustrates the first fable of Neckham's collection. The stork stands up between the corona and the abacus. His arched back and neck stretch across the whole face of the capital, whose left hand angle is formed by the wolf, seated upright on his haunches, while the long bill of the bird is buried in his gullet. The interstices between these two spirited figures are filled by a twining vine whose clustered grapes appear at intervals. This fable in stone may be taken as typical of the subjects with which the artist of early ages decorated the capitals, the corbels and the panels of churches, and cathedrals, and some secular buildings.

The dimensions of the church at Autun are stately enough. Its length from the entrance of the porch to the farthest point of the apse is 213 feet, the breadth 65 feet 7 inches. It is about 95 feet high. The ground plan is that of a Latin cross, the transepts being very shallow. It consists of a nave of nine bays, the two westernmost of which form the porch, so that there are seven bays to the interior proper. There are two aisles. The sanctuary is of two bays, and ends in three apses, the central widest and most projecting ending the central nave, while the aisles terminate in a shallower hemicycle. There are no chapels round the eastern apse. The porch of this church consists of two bays with side openings constructed in what is called the Cluny style, the two bays being separated by a flight of steps. There are indications which lead us to believe that at one time there was in this outer portion of the church an altar, such as we find in the vestibule at Le Puy. It is not known for what purpose this altar was used, unless, perhaps, we may suppose that this part of the church took the place of a small chapel in which private masses might be celebrated.

The interior of the building is remarkable for its truly Roman character, and may have been in part suggested by the carving of the old Roman gates, whose mouldings it in part produces. Thus each bay is divided by fluted pilasters which have nothing in common with either the Byzantine or the Pointed style. The arches of the bays are, however, pointed and adorned with dog-tooth ornament. The string course that lies under the openings of the triforium is supported by a row of large rosettes, which are truly classic in character. The round-headed openings of the triforium are separated by fluted pilasters. The clerestory window above is quite destitute of mouldings, being a round-headed window which directly pierces the wall. We must look upon the angular form of these piers of the nave as also indications of the classic pattern after which they were modelled. But it cannot be denied that if the interior of the church has something of the flatness and severity of Græco-Roman architecture, it possesses also much of its elegance and refined proportion. In this respect the church at Autun must be taken as a prototype of many churches in France, and especially of the cathedral at Laon, which it so much resembles in many of its salient features. It is thus usual to class this building as being the most complete example of what is known as the Burgundian school.

The spire of St. Lazare's rises at the junction of transept and nave and is a work of the fifteenth century. It is pyramidal in shape, richly floriated with crockets. Its height from the ground is 286½ feet.

The Church was early founded in Burgundy by Greek missionaries of Asia Minor, who may have followed the Saône from Lyon, and thus come upon this most ancient Gallo-Roman city, on their way to the Seine and to Paris. This Oriental origin of the Burgundian church is confirmed by the fact that an ancient Greek inscription, found in the Christian cemetery, contains a clear declaration of some of the principal doctrines of the faith, and we must presume that this relic of the ancient church belongs to a period within the first three centuries of the Christian era. We are told that there was no regular cathedral church at Autun before the time of Constantine, when in that fourth century of peace the Christian congregations were emboldened to leave their secret grottoes and crypts, and celebrate the Divine Mysteries fearlessly and in public. The first church was dedicated to St. Nazaire. But it was not until the twelfth century that the present Church of Nazaire was begun. At that time church architecture in France had taken a distinctly ecclesiastical form and great churches were being raised on all sides in the several styles dictated by the genius of local builders, and the models of adjacent structures. It seems that the dukes of Burgundy, with the bishops and lay people, contributed generously toward the work, but it was never completed. While the Church of St. Nazaire was being begun, the Chapel of the Chateau of the dukes of Burgundy had been employed as a cathedral, and when the capital of the dukedom was removed to Dijon, this chapel, which was dedicated to St. Lazare, became the cathedral and has remained so ever since. It had been founded by Duke Robert I., in 1060, and consecrated by Pope Innocent in 1132. It was completed under the episcopate of Stephen in 1178. The apse at the east end was added by Cardinal Rollin in 1465, and in the same year he began the erection of the spire, which is one of the most striking features of the building.

# Nevers

THE Cathedral of St. Cyr at Nevers at once attracts attention from the fact that it possesses an apse both at the east and at the west end. It is built in that style of mingled Gothic and Byzantine which seems to show that the ancient architects could work without any restraint in the area of detail and decoration, while confining themselves rigidly to the normal proportions of the ecclesiastical edifice. In the Church of St. Cyr we find the heavy solid lines of Roman architecture varied by the bold and delicate details of Pointed Gothic. Such a church proves the versatility and endless variety of French architectural genius. Without slavishly following any model, the Church of St. Cyr, in spite of its daring innovation of two apses, in spite of its apparent confusion of system, is in harmony with all other church edifices in France, although in some respects extraordinary, original, and even unique amongst other examples.

NEVERS—FROM THE NORTHWEST.

The name of St. Cyr is attached to many interesting legends. His story was embroidered on a certain tapestry made by a countess of Nevers, and representing his martyrdom as an infant. But Christianity was early established in this part of France, the missionaries being the Greeks, Gervasius and Protasius, names prominent in the history of Christian Gaul. To these saints the vast basilica of the seventh century was dedicated, and when this edifice had become destroyed, during the invasion of the barbarians, the see was revived in the ninth century under the Emperor Charlemagne, who desired that it might be dedicated to the child Cyr. There are some traits in the character of Charlemagne which show at once his simplicity and his religious devotion. The old legend says that Charles the Great, king and emperor, was once in hunting saved from the tusk of a wild boar by a little child; how the little child accomplished this feat, we are not told. The king, however, became afterwards devoted to the cult of St. Cyr, who, while quite a child, had suffered martyrdom for the Christian faith, and on this account Charlemagne wished that the cathedral church of Nevers should bear the name of St. Cyr, who

Nevers—From the Southwest.

Nevers—Interior, Looking East.

NEVERS—THE TOWER.

has ever since been the saint of dedication. But as the church was raised in a halcyon day which succeeded and preceded many storms, so it was raised hastily, and in the year 910 the roof and walls collapsed, and Bishop Alton, who then presided over the see, began to raise the present church, or at any rate, the church, portions of which exist to this day. For we must consider that the two round pillars which stand in the western part of the nave, as well as the wall in the Chapel of St. Julitte, the mother of Cyr, belong to the church of the ninth century. In the report rendered to the French Minister of Religious Worship concerning diocesan monuments I read: "The Chapel of St. Julitte, to the east of the church and built over a crypt, belongs, if we may judge from its ornamentation, although the details of this are somewhat defaced, to the era of Charlemagne, during which period the church was twice rebuilt."

Nevers—Door of the Canons.

In 1029 the cathedral of Nevers was again rebuilt, and certain privileges were granted to the canons on condition that they undertook the erection of one side of the cathedral. But many changes have taken place since then, and it is very evident to me that from the style of the central nave, this portion of the building belongs to the palmy period of Gothic architecture, that is, the end of the thirteenth and the beginning of the fourteenth century, to which period we must attribute the choir, while the chapels of the aisle and eastern apse were undoubtedly added late in the fifteenth century. I do not know whether this judgment of mine admits of controversy, but I have arrived at my conclusions after a very careful examination of the structure. While the construction of the double apse to which I have already alluded is unique in France, it is not without parallel elsewhere. The churches of Mayence, of Worms and of Spire have each two apses, and while this precludes the possibility of building a fine western façade, it becomes the cause of other structural variations. I may add, by the way, that the eastern apse at Nevers is used for the choir services of the chapter, while the western apse is dedicated to a local saint, Julitte, the mother of Cyr. There is nothing to me more interesting than the position occupied in the annals of French churches by the eminent Christians whose names are embalmed in ecclesiastical annals, those local saints such as we find at Albi, at Tours, at Périgueux, at Troyes and at Nevers. Sometimes it is the Roman soldier stung with pity for a beggar's nakedness. Sometimes it is the heroic bishop standing in the path of the pagan invader, and checking his onslaught on a helpless flock. Now it is the mother uttering those immortal words, which encourage her son to suffer death for Christ. At Nevers it is the holy woman Julitte, from whose breast the heroic Cyr drew the life which the spirit of his mother enabled him to sacrifice on the altar of his faith.

I have alluded to anomalies which accompany the double apse of the church, and the most remarkable of these is the position of the transepts, which do not stand between the choir and nave, but at the east end of the building. Some archæologists compare this arrangement with that of the Church of the Holy Apostles' at Cologne, and conjecture that the western apse originally served as a parish church, while the eastern part of the edifice, including the transepts, was the cathedral proper, employed solely for the services of the chapter. The dimensions of the church are as follows: the total length from apse to apse is 331 feet, the total width is 105 feet, the height of the nave

from the inside is 72 feet, the great tower, which took twenty years in building, that is, from 1508 to 1528, is 171 feet in height.

I have examined and contemplated the Church of St. Cyr at Nevers from all points of the compass, but to realize the proportions and dignity of the edifice in the most favorable aspect, it is necessary to approach it from the south, where its full length, its twin apses and its tall tower strike upon the eye with amazing effect. The traveller from America is often struck by what appears to him the decayed, or mouldering aspect of foreign buildings, and even when he forgives the unsightliness, wrought by the ravages of time, claiming it as one element in the picturesque, he is still inclined to see decrepitude and not growth and progress in this feature of European architecture. But there is life and vigor also to be read in these traces of old age, and the enduring monuments which evidence the havoc of war and tempest bear also in their very wounds the evidence of their enduring and eternal vitality; a vitality which belongs less to their crumbling stones than to the system of truths which they embody, and for which they witness to the world. Such were my thoughts as I looked upon that great church, in its dark and sombre outline, towering over the dwelling places which were clustered about its walls. It was a ship moored peacefully amid the storms and petty embroilments of common life, an ark of safety, in which pious souls might find refuge from the rising flood of infidelity and despair.

The interior of the church is impressive from its great length, of which more than half is taken up by a choir consisting of five bays, while the nave proper has but four. There are seventeen chapels in the aisles. The entrances to the church are on the north and south side, there being no western façade, and consequently no portal. The perspective of the interior, with its picturesque columns sculptured in their capitals with profuse foliage, is very beautiful. The great choir is as impressive as any in France, but the stained-glass windows have been sadly mutilated. I was particularly struck by the angels, which are carved in the tympanum between the triforium windows. At one time the choir was adorned with a fine piece of tapestry worked by the hands of the Countess Marie d'Albret, assisted by the maidens of her court. A faithful picture of this tapestry, on which was portrayed all the scenes in the martyrdom of St. Cyr, gives us a good idea of the original, every fragment of which has since disappeared. But the great charm of the interior lies in the sculptures which decorate its walls. It is not possible to find in France more delicate productions of the chisel. The heads of the columns are adorned with foliage copied straight from nature. Here we find the oak, the poplar, the rose-bush, with their leaves turned to stone; the strawberry and the thistle entwine their foliage beneath the abacus of these capitals. Especially noticeable is the flamboyant doorway in the southern transept, a piece of work where the sculptor seems to have revelled in the production of foliage thrown into high relief, curling and twining with a delicacy and grace that make each leaf appear to tremble in the air.

Originally there were two towers at Nevers; one of them has been destroyed by fire, the other has been recently restored. It is a remarkable part of the building. In analyzing its construction we find that it consists of three stories separated by open galleries. The four angles have attached to them turrets which are octagonal at their base, while at the summit they become six-sided. The surface of this tower and its turrets are ribbed with groining and adorned with figures and tracery in prominent relief. The highest story is the most richly decorated, being crowded with statues, the subjects of which I could not identify, and delicately sculptured foliage. The balustrade of the summit is a piece of open fret-work which reminded me of the tracery which surmounted the twin towers of the cathedral at Orléans, like a feathery plume.

The Nevers of to-day is a bustling little town, although it has about it the griminess of a manufacturing centre. It was the cannon cast at Nevers that thundered over the fields of Fontenoy and Waterloo. Nevers indeed has ever been proud of Fontenoy, and one of the entrances into the town is through a triumphal arch erected by the Nivernois to commemorate that victory, one of the few in which the French in modern times vanquished the English. But more interesting than this modern arch are the old walls and gates of the fifteenth century, which remind us that Nevers was a great fortress in the Middle Ages, as it was in the time of Cæsar, who calls it Noviodunum, and kept there his money chest, a sufficient evidence of its strength as a fortress. The old Romanesque Churches of St. Stephen's and St. Saviour's, the latter of which has been secularized and is used as a store house, are both built in the Romanesque style of the eleventh century. They are plain and austere in exterior, and reminded me in their interiors of some of the lesser churches of Normandy. They do, however, help by their details in the interpretation of many features in the Church of St. Cyr, to which they act as foils, setting off by contrast its size and magnificence and showing to advantage the life and variety which have been imparted to the inert proportions of a Romanesque building by the accretions of thirteenth century Gothic.

I must confess that my last feeling on leaving Nevers was one of regret at the destruction or loss of the beautiful Renaissance tapestry on which was depicted the martyrdom of the infant Cyr. I thought of Marie d'Albret, seated in her chateau hall amid the women of her court, engaged in working this precious piece of art, a faithful copy of which was shown me in a local library. It occurred to me that one possible reason why this tapestry had vanished, while that of Bayeux, made four hundred years before, still survived, may have lain in the fact that Marie, in the spirit of Michael Angelo, had caricatured a certain member of the chapter, by making him figure in her design as one of the murderers of the cathedral's patron saint.

# Angers

THE ancient capital of the dukes of Anjou, black Angers as it is called, from the dark, leaden tint of its slate buildings, has the finest mediæval castle in France. This structure is built at the foot of the hill on the banks of the Maine. The seventeen towers that surround it are still standing; they are from seventy to eighty feet high, and form the most impressive feature in the first view of Angers. Under the shelter of these towers are clustered gable-faced houses of timber frames, covered with slate, their joists and cornices fretted with Gothic sculpture; they seem huddled and crowded amid narrow, crooked streets, as if they had fled for shelter to the mighty fortress, above which are seen on the hill top the roof-line and tapering spires of the Cathedral of St. Maurice. The cathedral itself is hemmed in with buildings, this crowding being rendered necessary by the narrow limits of a walled town. The walls indeed have disappeared and in their place, as at Rouen and Tours, there are broad boulevards, with avenues of trees. Angers has many other signs of modernity in its brand-new houses and shops, but these fail to obliterate the mediæval quaintness, sombreness and picturesqueness of a city dear to the heart of antiquarian and architect alike.

ANGERS—WESTERN PORTAL.

It is difficult to obtain a good view of the Cathedral of St. Maurice from the exterior; yet the exterior is slightly disappointing in its main features. It is a plain cruciform structure with an apsidal east end, and the ground plan is of the simplest possible character, consisting of a nave without aisles, a transept and a sanctuary without chapels. It is quite evident that the church is a Gothic development of the dome system, of which St. Front's church at Périgueux is the great example. The vaulted roof of the nave and transepts consists of a succession of domes, from which the pendentives have been eliminated, and the keystones of the four arches brought together so that their lines intersect in the groining of the roof. In this method of construction lies the historic importance of Angers as a connecting link between the Byzantine dome and the perfect Gothic construction of the church at Amiens. As at Angers there is no triforium and no clerestory, so also there are no flying buttresses to lend richness and complexity to the outside walls. The vaulting of the heavy roof is sustained by vast square buttresses, built close to the walls and serving in some way

Angers—Western Facade.

as piers for the domical bays of nave and transepts. This arrangement gives an air of great plainness, even gloominess to the walls, but brings the church in harmony with the severe lines of the old castle. Yet the Church of St. Maurice gains a great deal from the advantages of its situation. Above the zigzag of quaint gables and the mansards of more recent buildings, far above even the frowning walls and towers of the mighty ducal fortress, rise those graceful spires, and that austere, though symmetrical nave, which attracts the eye, and becomes to the thoughtful mind an indication that religion for centuries has dominated the old French town and is still a mighty power in Anjou.

Angers—Interior, From the Choir.

According to the historians of the French church, a place of Christian worship has existed at Angers from the end of the third century, the first evangelist being St. Florentius, who came from Bavaria, and lived as a hermit in the wilds of Aquitaine. The name of this saint still survives on the banks of the Loire, where there is a place called Saint-Florent-le-Vieil. The first Bishop of Angers mentioned in history was Defensor, who presided over the see in the fourth century. We are told that the earliest cathedral was dedicated to the Blessed Virgin Mary and was destroyed by the Goths under Philperic. The church was rebuilt only to be destroyed again by the Norsemen, and the building as it stands to-day must have been constructed in the eleventh century, when great architectural and artistic activity began to manifest itself in central France through the influence of the Venetians, as well as the pilgrims and travellers who had brought with them from Jerusalem and the East fabrics and ornaments of rich and novel manufacture, which furnished examples and patterns to the early ecclesiastical artists. The great counts of Anjou did much to enrich the cathedral, and especially Folc Nerra, who bore the surname Le Grand Batisseur (the great builder), in whose time churches, monasteries and castles were multiplied in Anjou. Folc appears in the chronicles as an ideal mediæval warrior, chivalric, religious, and adventurous. The impulse which he gave to the development of architecture lasted during the whole of the twelfth century. The style which then flourished in Anjou and Poitou may be called the Byzantine Decorated, a transition style in which the pointed arch is employed in a construction based upon the principle of the domed roof. This style has sometimes been called Angevin Gothic, and the typical example of it is to be found in the Church of St. Maurice. The phase assumed by this local architecture during the reign of Henry II. of England, who was duke of Anjou, has sometimes been styled Plantagenet, but for practical purposes it is better to retain the term Angevin as applied to the architecture of churches not only at Angers, but also at Poitiers and in Touraine, especially in the neighborhood of Chinon. Thus, we may trace the development of Angevin architecture in the Church of St. Maurice from the great nave, with its double, round-headed windows, which belongs to the eleventh century, through the domical vaulting of the twelfth century, to which period the façade and the choir also belong, until we reach the thirteenth century, from the commencement of which we may date the building of the transepts.

The Cathedral of St. Maurice is one of the largest churches in France. In spite of its simplicity of outline, the grandeur of its dimensions, united to the altitude of its site, renders it very impressive. Its fine and dignified proportions strike the eye at once. Its measurements may be stated as follows: The nave from the western doorway to the end of the apse is 296 feet, the width is 54 feet, the height 80 feet.

# Angers

In climbing the steep streets which lead between rows of old houses to the portal of the west front, we are struck by the originality in composition conspicuous in this part of the building. The two slender spires have something Romanesque about them; they do not match each other, and were built at different times. They belong to the sixteenth century and have recently been restored. The carvings of the façade itself are very curious and some of them are very ancient. In the tympanum of the central doorway there is a figure of Christ with the symbols of the four evangelists. This, as we have seen, is a very ancient form of exterior decoraton. The voussures of this arch are filled with figures of adoring saints and angels, the expression of whose countenances is full of living religion and placid contemplation. The attitudes of these remarkable figures are characterized by the severe simplicity of early Christian art. At each side of the central doorway are niched on the projecting buttresses statues of Moses, Aaron, David, Joshua and other saints of the Old Testament. As the Old Testament was the doorway, or vestibule, to the New Testament, and Judaism a tutor or guide to bring men to the Church, so these mediæval artists were very often accustomed to represent scenes or personages of Old Testament history at the gate of the church in whose interior were to be found statues and pictures of Christ and His saints. The symbolism of the ancient church builders was a very important portion of their craft; for while the first thing they thought about in building a church was the practical object, the needs and requirements of clergy and congregation, so their second object was stability of construction combined with dignity and beauty. Their third object was to impart knowledge, and to make their building a sermon in stone, so that the very walls should cry out in praising God, exalting Christ and proclaiming the glory of the saints. The high walls and heavy buttresses of the single nave remind one somewhat of a battlemented fortress and compel us to compare the Church of St. Maurice with that of St. Cecilia's at Albi. It is quite reasonable to consider with some antiquarians that the cathedral at Angers may have been used as a place of defence, before the great castle of Philippe Auguste and Louis XI. had been built. The great monastic houses, as well as the university which once flourished in this ancient capital of Anjou, may often have found a safe refuge and shelter from the weapons of besiegers behind those strong and towering walls of the consecrated place.*

Angers—Interior, Looking East.

Before entering the cathedral, I entered the crypt which stands under the sanctuary. It is a very fine example of the Romanesque chapel, with its altar and tombs, one of which was pointed out as containing the ashes of St. Maurice. The exterior of the crypt itself is very beautiful; it is pierced with numerous round-headed windows in a double row, and has all that severe and placid grace which seems so peculiar to this architectural composition.

I suppose that any one entering the cathedral for the first time will be struck by its air of vacancy. Even a cathedral of the class of Meaux has five naves, and here we have one of the greatest of French ecclesiastical buildings with a roof spanning the whole width from one outer wall to another and utterly destitute of collateral arcades. In this respect it resembles the great fortress church of Albi, excepting that the jubé and screen al-

* Some support is given to this view by the fact that over the eight statues of the dukes of Anjou, set up on the façade in 1540, is an inscription which runs as follows: "*Da pacem, Domine, in diebus nostris, et dissipa potentes qui bella volunt*" — "Give peace in our time, O Lord, and scatter the powerful who wish for war."

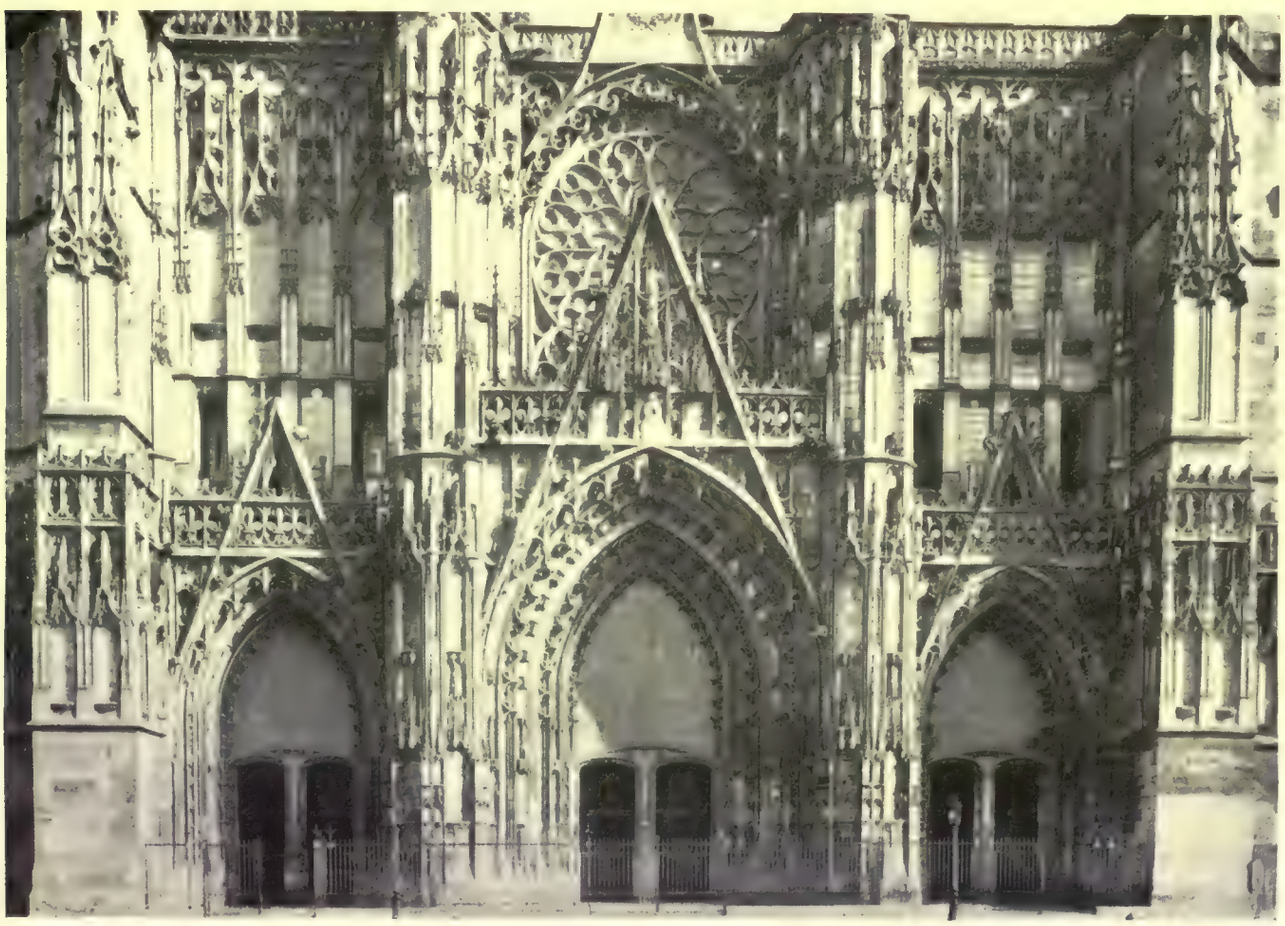
most make of St. Cecilia's cathedral a church within a church, adding to it the complexity, the variety, as well as the color and carving, which are not to be found at Angers. There is indeed some tawdry wood-work of the eighteenth century set up in the apse. The execution is in the Renaissance style, but this carving disfigures the building and conceals the very interesting tomb of King René, who was duke of Anjou, and presented to the church the superb bénitier in *verde antique*. It stands on your left as you enter the church, and is supported on lions, the work of some Byzantine artist of the lower empire. The donor brought it from the East and presented it as a thank-offering for his safe return home. In one particular St. Maurice's church excels most of the ecclesiastical buildings in its neighborhood, for its stained glass of the thirteenth century is as remarkable as anything I had seen at Tours or Bourges. The wheel, or rose-windows of the transepts, are especially striking, and as there is no church in France which needs so much the accessories of decorative color and form, so it would seem that it is only the stained glass of the church that relieves its interior from absolute monotony, and gives a life to the long, plain nave, to the gray arches of the roof, and the blank spaces of transept and choir, which otherwise would be totally lacking.

Angers—Details of Byzantine Arcade.

Owing to the splendid lustre of its windows, the grand proportions of this mighty Angevin church are quite redeemed from an air of dreariness, coldness and vacancy. It will be recollected that the same expedient of introducing color in lavish profusion has been resorted to for the purpose of lighting up the cavern-like roof and archways of St. Cecilia's church at Albi. We have in these two cases another proof of the fact that the mediæval builder knew exactly the effect that he wished to obtain as well as the exact measures necessary for the attainment of his end.

# Troyes

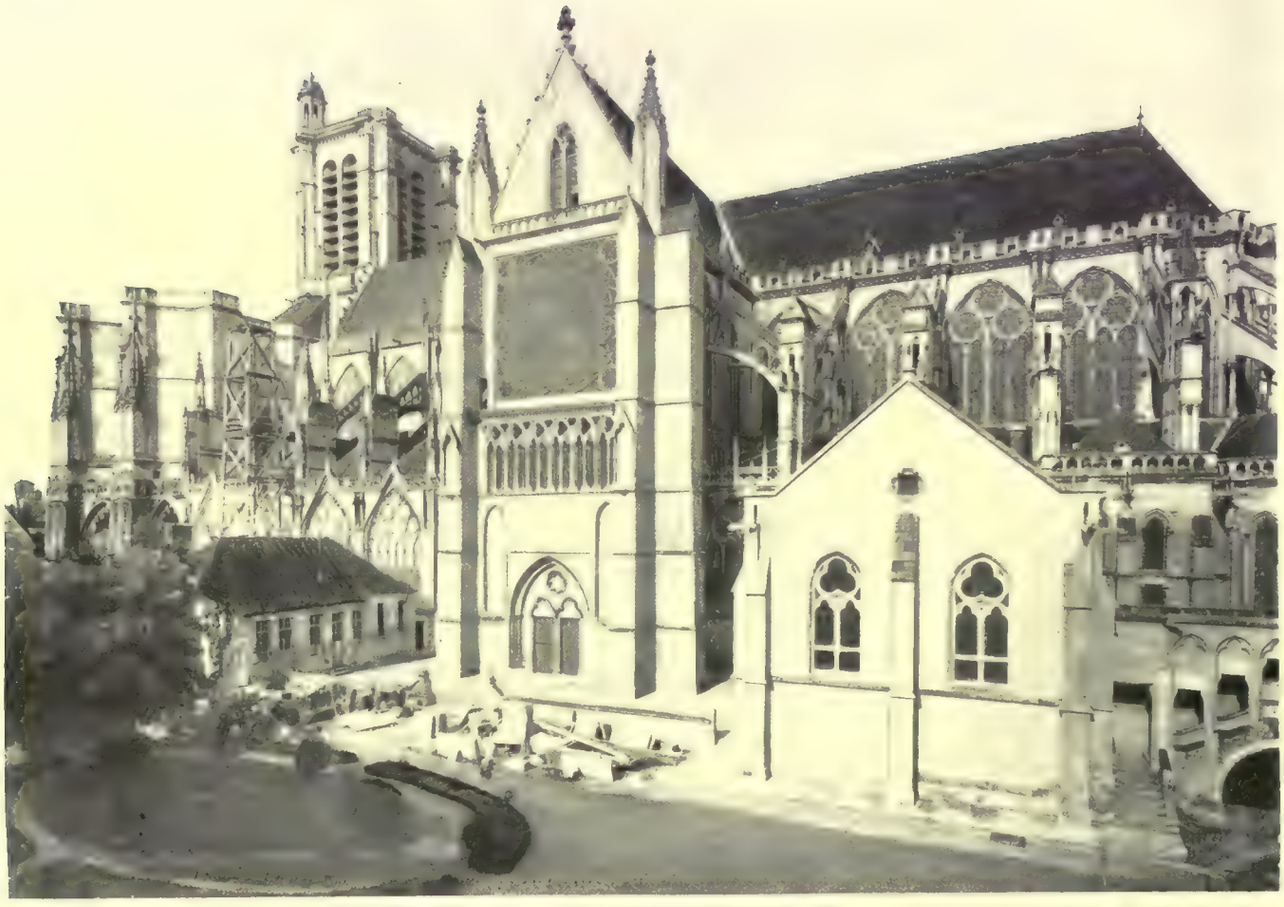
STANDING before the west portal of the Cathedral of SS. Peter and Paul at Troyes, I was somehow reminded of the main entrance to the cathedral at Beauvais. Both of these portals are examples of the Decorated style of Gothic in which the passion for ornamentation has run riot. The wreathings and profuse garlands that festoon this front remind one of vegetation that has run to seed. Here we see the very nadir of Gothic extravagance in its weak repetitions, in its struggles for exaggerated emphasis, in the levity and inanity of its results. It is no wonder that the forms of the classical Renaissance were welcomed as a change in architecture which would at least restore vigor and harmony to the art of building.



TROYES—WESTERN PORTAL.

The façade at Troyes is divided into three parts by vast octagonal buttresses; these buttresses are ribbed at each angle by rich mouldings; their summits are adorned with flamboyant tracery. Four tiers of niches rise one above another on each facet. The most gorgeous tabernacle work overhangs each niche. The same treatment appears in the flat wall between these buttresses and the north and south angles of the façade, across the horizontal top of which runs a rich balustrade of open fretwork in flamboyant tracery. The central portal is surmounted by a tall, open gable, whose peak reaches the centre of the great western rose-window. The whole air of this façade is one of heaviness, gaudiness, over-loaded ornament. The single tower on the south emphasizes this effect. The tower is a Renaissance production, flat, plain and ugly. On each of its angles rise small cupolas, supported on peristyles. Nothing can be more incongruous than this addition to a façade of the Decorated period.

Very little is known about the origin of the church at Troyes. While Nevers was known to the Romans as Augustobona, there is little recorded of it until the fourth century, when Champagne was Christianized by the preaching of St. Savinien. But the great local saint at Troyes is St. Loup, the brave bishop who withstood the approach of Attila. Every schoolboy in France knows that when Attila, at the head of his barbarians, approached the walls of Troyes, Bishop Loup, vested in his pontificals, went forth accompanied by his chapter and, meeting Attila on horse-back, asked him who he was. "I am the scourge of God," was the haughty reply. "If you are the scourge of God," said the bishop, "you should do nothing but what God commands." After further colloquy between the bishop and the barbarian, the history



Troyes—From the Southeast.

Troyes—Interior, Looking East.

TROYES—WESTERN TOWER.

goes on to say, that Attila passed by the city of Troyes without touching either its possessions or its inhabitants. This was in the fifth century, when St. Loup gathered his congregation for worship and instruction in a church situated on the site of the present cathedral, or rather that part of the cathedral which is now occupied by the Chapel of Our Saviour. At the end of the ninth century, during the reign of Charles the Bald, when the famous Hincmar was Archbishop of Rheims, Otulph, who presided over the see of Troyes, undertook to rebuild his decaying church. Naturally enough he consulted Hincmar. If there was ever a great man amongst French ecclesiastics in France it was Hincmar, who dreaded nothing excepting unrighteousness, and to whom is credited the bold saying, "If kings rule after God's will, they are subject to none; if they be great sinners, then is their judgment in the hands of bishops." It was to this strong man that Otulph turned before forming definite plans concerning his new cathedral, and he received many letters from the Archbishop of Rheims on the subject of church building. But the invasion of the Norsemen brought about the desolation of Troyes, and this second church was razed to the ground. This was in the year 898. In the year 980 we find that a new church has taken the place of the old one. This was during the episcopate of Milo, who enlarged the cathedral of his predecessors, adding to it many chapels with their altars. But the first period of church building at Troyes came to an end on July 25, 1188, when a violent conflagration laid Troyes in ashes, and destroyed every religious building within its walls. The fire certainly came at an opportune time. The old order was changing, giving place to the new, and the new in church architecture was the Pointed style.

Troyes—Details of Exterior Carving.

Europe at this moment was in the fever of enthusiasm roused up by the Holy War, the war of the Cross at Jerusalem. France itself was passing through an important political change, for Philippe Auguste was doing all he could to honor the episcopate and glorify the episcopal see, and one way of doing this consisted in making glorious and magnificent the cathedral, the church of the bishop's chair. Policy and piety were equally engaged in promoting the erection of great see churches, and Bishop Harvè, a man of zeal and taste, was providentially in charge of Troyes, and began the building of a cathedral in the new style, which had caused such a transformation in architectural ideals. Bishop Harvè lived to complete the apse, and the chapels which surround it, dying on July 2, 1223. The choir was not entirely completed until the bishopric of Jean d'Auxois. The transept was built in the reign of Philip the Fair, in the thirteenth century. In 1429 the completed church was dedicated to the Apostles SS. Peter and Paul. Even then the present façade had not been commenced. I have before remarked that this façade reminded me very much of Beauvais cathedral. This is natural enough, for it was Martin Cambiche, of Beauvais, one of the builders of Beauvais cathedral, who in 1506 was appointed master of masonry, or director of the building in the construction of the towers and façade of the church at Troyes.

But the façade of the cathedral does not give a fair idea of the whole structure, in the various parts of which we find the Gothic style in all its modifications, from the severe simplicity of the Early Pointed to the extreme profusion which characterizes the decorative elements in the sixteenth century Gothic, and on to the style of the

Renaissance as it appears in the deliaced classic of the north tower. The east end of Troyes, with its apse and flying buttresses, is as fine and satisfying to the eye as anything which we see in France. The choir is indeed the fairest part of the building, which is seen to the best advantage from a north or south point of view.

The ground plan of Troyes cathedral is that of a Latin cross, with very shallow transept arms. The body of the church consists of five naves, the central one being double the width of the collaterals. There are six bays between the line of the transept and the western porch, which occupies the width of a bay. There are four bays in the choir from the starting point of the apsidal curve to the line of the transept. Around the apse there are seven chapels. It will thus be seen that the cathedral at Troyes is a Gothic structure of the best periods, and its dimensions are proportionately dignified, the length being 393 feet, the height 96 feet, and the width 168 feet.

Troyes—Eastern Apse and Chapels.

When I entered the church it seemed to take a different proportion from that promised by the heavily decorated front. Everything in this interior seemed sacrificed to the notion of extended space—the length of the edifice, the soaring boldness of its roof-pillars, the vast extent of its clerestory windows—all emphasized the impression of freedom, light, space, extension. The complications of arch and aisle in the far east, with their receding and returning perspective in the circling apse, the flashing streaks of color formed by the long windows in the chevet, the deep galleries of the triforium, made up a picture in which Gothic architecture seemed to display all the charms of its finest and purest perfection. But let us analyze the construction a little more closely. The apse and choir of the cathedral at Troyes belong to that period of the thirteenth century when the principles of the pointed arch and the relations between the flying buttress and the vaulted roof had been completely mastered by leading architects and applied simply and unaffectedly in a genuine and sincere system of construction. Hence the surprising effect of directness and reality in plan and execution produced by thirteenth century buildings. Nor is symbolism lacking in the structures of that period; the thirteen arcades of the choir represent Christ and the twelve apostles. Before the year 1792 there stood eight statues over the apse representing the bishops of Troyes, but the iconoclasts of Calvinism laid them low with axes and hammers. Amongst the most noticeable details are the capitals of the pillars, which are carved with foliage and flowers, such as the trefoil and other local leaves. The windows in the clerestory of the choir are singularly large and are filled with wonderful stained glass. The magnificence of this choir is increased by the chapels which surround it, and which in the distance enrich the perspective by their arches and colored windows. The chapel at the extreme east is dedicated to the Virgin; its vaulted roof, its dazzling windows and the pointed arch at its entrance are very impressive. Nor must we pass by the stained-glass windows which abound in this church. The glass belongs to all periods of Christian art. The thirteenth century glass unfolds in panel after panel the incidents of some monastic legend, which we pass by without attempting to decipher, and value only for the gorgeous combination of rainbow tints which the mediæval artist has here produced. One window which we consider to be a work of the seventeenth century is very impressive. It represents Jesus Christ and the Mystical

Wine-press. The thought and motive of this window are profoundly Christian in conception, and the execution is at once vigorous and full of religious sentiment. The rose-windows at Troyes are very rich in the stone tracery which fills them as well as in their glass work.

To English-speaking people the great church at Troyes is full of historic associations. It was before the high altar that Henry V. of England,one of Shakespeare's most genial, most manly and most royal characters, was married on May 20, 1420, to that Princess Catherine whom the bard of Avon has depicted for us with his lightest touch and in his most delicate vein. The treaty of Troyes was signed the following day, Charles II. himself being present at that act of maternal treachery which condemned Charles VII. to that long struggle for his inheritance, which was only ended in his favor through the heroism of Jeanne d'Arc.

As we ramble through the streets of this old capital of Champagne, we see architectural forms in the gables of wood and plaster which remind us of such English towns as Chester or Stratford. There are churches, too, such as that of St. Urbain, as elaborate in its external tracery as anything to be seen in France or Germany; and it seems as if the Revolution had done less to destroy and ravage the antiquities of this city than was the case in any other town of the Seine valley. Decayed as it is in material prosperity, Troyes will always be a pleasure ground for artists, architects and antiquarians, and chief amongst its objects of interest are St. Loup and the Cathedral of SS. Peter and Paul.

# Langres

THE exterior at Langres is not one over which it is possible to grow particularly enthusiastic. The interior is, however, a valuable monument, as exhibiting the link between rounded and pointed church architecture. In this respect it is to be ranked in date as anterior to Poitiers. The façade is poor; the two towers at each side do not lack a certain neatness of composition, but they are destitude of either grace or dignity. The upper part or story in each consists of an octagon with four narrow and four broad sides. Each corner is supported by flat pillars with floriated capitals; these square pilasters have one face on each of the sides they connect. Above them a frieze runs round the summit of the tower, with deep mouldings, and this is crowned by a balustrade. The proportion is good, but the general effect commonplace to a degree. The southern tower has a small, rounded turret rising from its centre, and making a somewhat incongruous addition to it. These towers, as may be easily divined, belong to the eighteenth century. Yet how different from the work that was going on at the same time at Ste. Croix, Orléans, where Guillaumot, Migue, and Jardin were striving to erect in the Renaissance spirit something which at least should not violate the architectural harmony of the great Gothic basilica.

The north side of Langres seems at first sight to present a curious jumble of gables and turrets. The western part of the nave has a heavy frieze running along its wall, in which the dog-tooth ornament is a conspicuous feature. It is pierced by rounded Romanesque or Norman windows, and its upper part supported by flying buttresses. The transept gable is bare, even to nudity, in its decorations. Three little windows, pretty examples of Norman architecture, pierce the blank surface of the upper part. Under them is a rose-window of simple geometrical design. Fronting this transept is a porch, and east of it another gable, flanked by low, pointed turrets. There is a great deal to admire in the windows of this chapel, which recall, indeed, the arcades of Arles and Angoulême, and are in complete harmony with that part of the building which is a fragment of the early tenth century church. The pillars which form the mullion

LANGRES—AMBULATORY BACK OF CHANCEL.

LANGRES—SOUTH AISLE.

LANGRES—FROM SOUTHEAST.

LANGRES—WESTERN TOWERS.

Langres—Nave, Looking East.

stand free from the wall, and are crowned by capitals of a distinctly Byzantine style. Under the upper window of these lights runs a moulding, with characteristic ornaments. The turrets which flank this gable are to me superfluous, and practically meaningless. The one on the west has its rounded windows glazed; that at the eastern corner is designed for a bell tower, but its pointed summit scarcely rises beyond the ridge of the roof. The turrets are dwarf turrets, and while there is grace, even elegance in the lines of their masonry, they seem quite out of place, and look as if they had been cut off from the summit of some tower that flanked a tall gable, and set down here without regard to usefulness or propriety.

The east end of the church belongs to the twelfth or thirteenth centuries, and the apse affords an early example of the flying buttress, when this device was employed simply for the purpose of support and not of mere decoration. The contreforts or outstanding pillars are strong and plain, and the pinnacle which rises at the juncture of the buttress proper and the pillar is evidently put there for the sole purpose of pressing downwards and keeping the buttress from flying upward in resistance to the heavy wall pressure which it supports. The chapels which cluster round this apse belong, like the south aisle, to the sixteenth century. Langres in its exterior affords an example of a church which successive architects have labored on with little regard to the work and spirit of their predecessors; the result is a confused mass of various styles and a disproportioned cluster of gables and towers. But, as we have so often said, the inside and the outside of a French cathedral are, in more senses than one, different things in the building. They are actually different parts of the structure. The real lines, the supports, the skeleton and form of the building are the real building; this may be concealed by lavish decorations, as at Vendome, or disfigured by more recent additions, as at Langres, and, in a lesser degree, at Orléans. It is, however, the most permanent portion of the edifice, and the fragments of it after the ravages of a fire or even demolition survive to the last as witnesses to its original style and design.

Langres—Frieze and Columns of Choir.

The interior of St. Mamme's cathedral at Langres is one of the most perfect specimens of eleventh and early twelfth century Gothic to be found in France. It merits the most careful study on the part both of the church architect and the amateur. The austere serenity of the Byzantine style is here seen as it gradually unfolds, and grows, like a bud, into the full bloom and airy grace of later Gothic. The rounded arch still lingers in the upper courses in the triforium of nave and choir, where the Byzantine capital, side by side with something very like a capital of the Corinthian order, supports the round arch which was soon to give place to the ogive. The flat pilasters with floriated capitals, which divide the arcades that form the triforium openings, are not Gothic, properly speaking; they are Gothic in embryo; so is the rich carving, half Byzantine, half Roman, which runs between the triforium and the arches of the nave and sanctuary aisle. The profundity of these triforium openings, the equal grace and strength of the round columns which stand boldly forth from their abutment, give an air of strength and dignity mingled with elegance to this inimitable section of the structure which are excelled in no other church that I have seen.

These peculiarities of the Burgundian Gothic may perhaps be perceived most plainly in the collateral naves or aisles and in the ambulatory of the apse. Here in the aisle, for instance, appears the pillar which supports the nave arches, and the arched roof of the aisle. It is a solid rectangle or square; against its south side is a pilaster, whose sceptre is formed of two calyces, their bases being surrounded by a fringe of leaves. The abacus of this capital consists of three overlapping mouldings, also rectangular. The same pilaster is repeated on the south side of the main column, but between them, and sinking, as it were, into the angle, is the round column, the germ of that column which, multiplying itself into the clusters of the pier, is eventually to absorb both pilaster and rectangular substructure. The vista of these heavy columns, as seen in an aisle, is very stately and rich, but taking in the abandon and grace of thirteenth century Gothic. But it is in the roof that the heavy square moulding which rises from the capital of the pilaster produces its most cumbrous, almost awkward effect. Each bay in the roof is crossed from north to south by this thick band of masonry. It actually produces the impression that each bay is a separate dome or tower; it conceals the intersecting arches of the bay beyond it, and mutilates their perspective, by the broken lines and interrupted lights which it causes, and turns the aisle into a cavern or grotto, which destroys all the lightness, smoothness and unity that appear in a well-groined roof, such as that at Orléans or Paris. There the thickness of the intersecting arches, and the bay arches that divide them are the same and the eye runs through the vista and sees nothing but a chain of equal and even links, a smooth passage for light and sound, where all the surfaces are evenly distributed in a combination of harmony, simplicity and strength. The Burgundian groined roof is a roof with only half the scaffolding taken down, a statue

whose extended arm is supported by a superfluous prop.

The violation of harmony is seen most plainly in walking round the ambulatory of the apse, and the intersecting arches and the arch at rectangles with the axis of the nave are seen in juxtaposition at many angles. The effect is confused, and it was in remedying this that Gothic architecture of the following centuries achieved some of its most daring triumphs.

The nave of Langres cathedral shows the first effort toward this perfection. But, if we compare the roof groining with that of Notre Dame de Paris, we find that the arch that separates bay from bay is square, thick and heavy. It has not dwindled into the "sinew of stone" and become as slender as the arches which intersect in the roof of the bay. The projection of horizontal lines, in cornice, capital and moulding, is another feature in the imitative stage. These horizontal lines and ledges gradually became less and less in the Gothic building and the heaviness of the mouldings so conspicuous at Langres eventually vanished altogether.

Yet this does not detract from the structural merit of St. Mamme's church as an example of one specific type of Gothic architecture. It is a remarkable cathedral, and its history is not without interest.

The Lingones—a Gallic tribe who inhabited the region afterwards known as Burgundy when Cæsar was in Gaul—early became converts to Christianity. It was probably in the reign of Diocletian that their first bishop, or at least their first apostle, Benignus by name, suffered martyrdom. He was taken prisoner and shut up at Dijon, the chief town of the district, and after many sufferings, of which the accounts vary, he died constant in the faith. His example made a profound impression on his susceptible converts. They took him as their patron saint, and to this day the patron saint of Langres is Benignus.

The original church was, we are told, built on the site of a pagan temple. This temple is said to have been that of Jupiter Ammon. There is no reason for believing this latter hypothesis. It is true that I saw in the carvings of the nave, heads of rams as details in the capitals, but there is ground for believing that these details are copied from the triumphal arch at Langres, which is one of the most famous among Roman remains in France. It is a beautiful piece of architecture, evidently belonging to the age of Marcus Aurelius, during which pagan art, literature and philosophy shone out with the last glow of expiring splendor. It has always been found that the Roman monuments appealed strongly to the imagination of Christian builders. In the midst of Christian zeal and fervor and the special activities of Christian art there always existed a shy, almost furtive Renaissance.

The city of Langres is among the hills, the western spurs of the Vosges, whose undulating crests rise blue in the distance. It is indeed, like Poitiers and Le Mans, a hill city, and from the plateau of Langres extends one of the fairest and most fertile areas of France. The winding streets of Langres are often steep as well as winding, so different from the level streets and boulevards of the great river cities, Orléans, Tours, Angers, and Nantes. But the mountain and the river isolate as well as protect, and Langres is quaint with an original quaintness. The Roman fortress and the mediæval fortress kept folks at home, and forced them to do their own thinking and devising, as well as their own designing. This is shown in the style of the cathedral at Langres.

I was prepared by the photographs I had seen and the descriptions I had read for a somewhat plain western front, but the actuality was drearier than anything I had expected. There is one thing to be said of the climate and scenery of France, everything falls into its place with a kind of harmony; and, not taking itself too seriously, becomes a feature, fair or plain, bright or sombre, in ruins or in repair, of the landscape. The air has mellowed the stones, the moss has spread over them, and the most incongruous part of a structure may at least serve as a foil for that which is symmetrical and beautiful. Picturesqueness is a different thing from linear beauty, and that poor little façade of Langres, almost comical in its insufficiency, could not disturb the grand repose of the main structure nor disarrange a single line, nor mar a single carving in it. The fact of its being there explained itself at once, and no one could mistake it for anything more than an unworthy excrescence upon the venerable building. Yet no one who had seen the façade of Autun, which belongs, like Langres, to what is called the Burgundian school of French architecture, could fail to miss the deep western portal, the bold Byzantine arches and capitals, even the tympanum of the central doorway, with its grim sculptures—the Last Judgment, the condemnation of the wicked, the avenging angel, all struck off in terrible earnestness by the fiery chisel of Gislebertus.

It is the more to be wondered at that the architects of the Renaissance in France in the eighteenth century, who professed to follow classic models, could give no better façade to the old church, in that they have a model, and that a pagan model, ready to their hand in the beautiful Arch of Triumph which survives from the Antonnine age as one of the choicest of Roman relics at Langres. There can be no doubt that the great Roman Arches of Triumph, like the Arch of Drusus at Rome, and many others in the provinces, suggested to early church builders the triple portal in the western front. As we have seen, church builders did actually copy some of their details from the heathen buildings, especially from the triumphal arches with which they were familiar. The gracefulness and stability of these classic structures could not escape the artistic eye. Now the position of the sculptured Last Judgment at the door of Autun, to mention one among many instances of a like arrangement, was intended to show that the church edifice symbolized heaven—the entrance into which, prefaced by the last judgment, was to be an arch of triumph through which Christ should lead captivity captive. As the victorious soldiers with their spoils adorned the Arch of Titus—for when the arch of triumph in any city was originally built it was hung with the spoils of war, and inscribed with the names or images of heroes—so the entrance to Chartres and Rheims and many lesser cathedrals has its niches thronged with stately figures bearing palms, and the instruments of torture through which they have issued victorious soldiers of the Cross, who shall follow Christ in triumph to the eternal city which hath foundations made of God.

These thoughts came into my mind as I passed through the Arch of Triumph in the old *enceinte* of Langres and sat down for a few moments, that hot June day, to collect my thoughts before writing down my impression of Langres cathedral.

# Laon

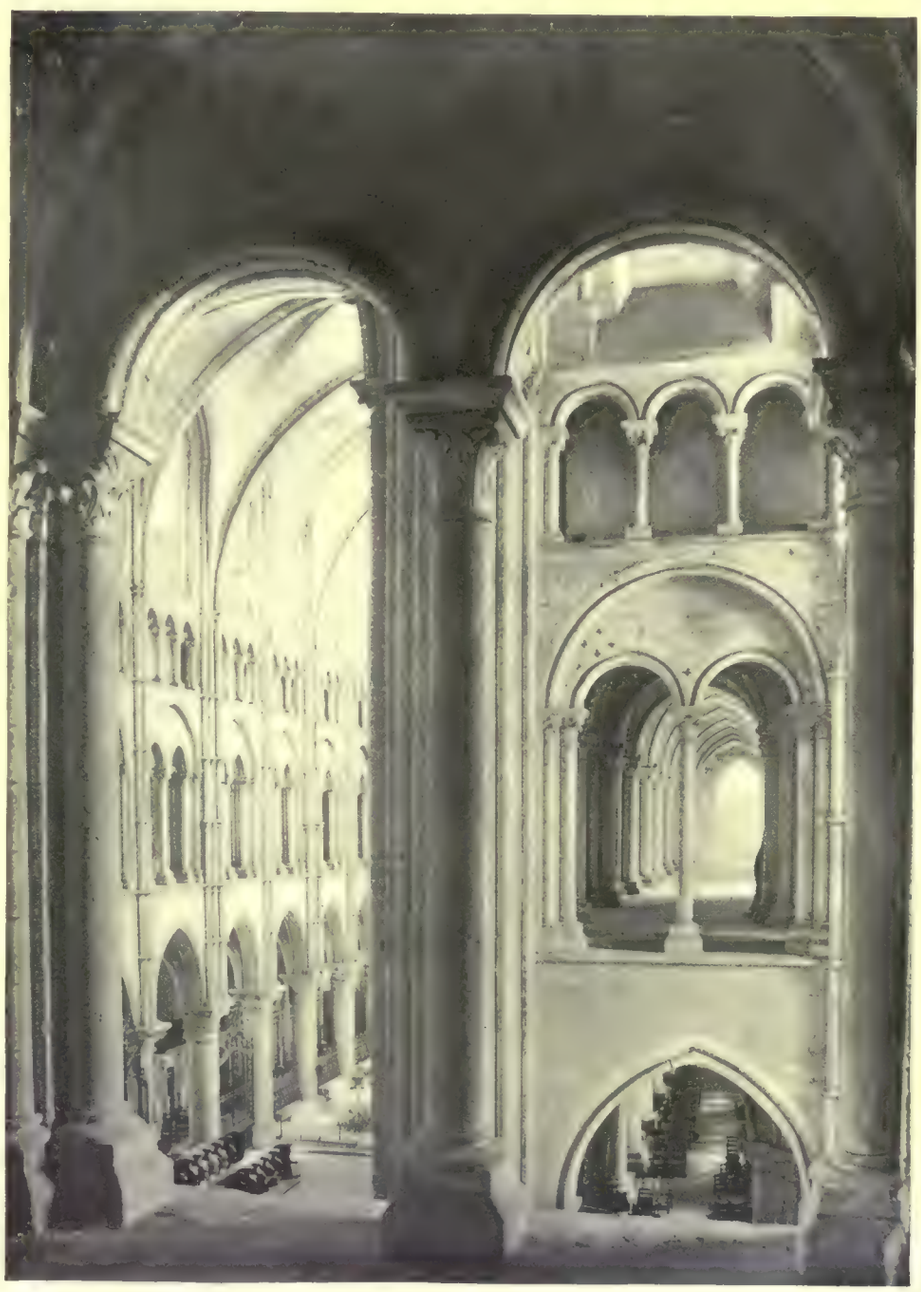
ANY one who has travelled from Paris by rail or post road about eighty-seven miles on the way to Arras will be struck by the fact that Laon is a natural fortress. It stands on the highest point of a plain, sloping away by the northwest, and rises from this plain into an abrupt hill, about 300 feet above the little stream of Ardon, which washes its base. The great Church of Notre Dame majestically crowns this isolated hill, upon whose grassy slopes still appear the gray outline of ancient walls and towers. Laon is the only French town, as far as I know, which has a leaning tower like those at Bologna and Pisa. This Tour Penchée, as it is styled, is named after a certain Dame Eve, and stands nearly ten degrees out of the perpendicular, near the so-called gate of St. Martin's. As we climb the zigzag roads which lead to the summit of the old ramparts, we pass this tower, and rise at last to a breezy platform, from which is seen a plain teeming with fertility and cultivation. The vineyards and groves and cornfields seem like a sea of plenty spreading round this rock fortress of religion and safety.

On approaching the cathedral, we become at once aware of its great importance as a piece of twelfth and thirteenth century art. The effect of the towers is eminently imposing, and in unity and completeness of design it seems to rival even Rheims, from which it differs so much in style. It was begun in 1112, in the very midst of the fierce communal struggles between popular and episcopal power; and there is no possible reason for doubting, that these very disturbances, with all their hideous circumstances of civil conflict and cruelty, were particularly favorable to the building of cathedral churches. The cathedral was the symbol of episcopal dignity and power, the see was a fortress, and the bishop represented the royal authority. Hence, royal munificence was never slack during turbulent times like these, in aiding bishops and chapters in raising those splendid churches which devotion loved to build, and which over-awed cities and cantons with their suggestion of religious power, the bishop's dignity, and the paramount domination of the king. It only took two years to complete this massive and elaborate structure, which was duly consecrated Sept. 6, 1114. This is an amazing feat, when we consider the length of time other cathedrals took in building. It is more amazing still from the fact that the masonry and general workmanship of the structure are quite perfect of their kind. The builders faced the problem of raising a permanent church of stone, and every stone put into it had a purpose to serve, in maintaining the strength and integrity of the whole. The idea of laying a plaster roof, a sham piece of mock-stone, on walls deliberately raised and weighted so as to sustain ponderous vaulting, never entered the head of those religious builders, who did what they set out to do, and built to the end in the material which they had proposed from the first.

LAON—INTERIOR, LOOKING EAST.

# Laon

The ground plan of Laon cathedral is cruciform. It was originally designed to place two towers at the west end, and two flanking the gable of each transept end, while a loftier one was to rise from the point where the arms of the cross meet. The two western towers were completed to their fourth stage, and surmounted by turrets, as were two of the transept towers, one at the north, the other at the south end. The great central tower rises but one stage above the roof-ridge, and only indicates by its vast yet simple proportions the majestic scale on which its architect planned it. Laon is the only cathedral in France, except Dole, which has a rectangular east end. The semi-circular or polygonal chevet is otherwise the universal form; while the finest examples show in the ground plan a series of smaller chapel apses, formed between the buttresses, whose lines are parallel to so many radii of the circle on the arc of which the apse is built. But this, in the case of Laon, especially, if not of Dole, belongs to those exceptions which prove the rule; for there can be no doubt that the present east end is more recent than the rest of the fabric, and was not built until late in the thirteenth century. Recent examinations plainly show that the east end was originally terminated by a circular apse, and the usual accompaniment of chapels, in its lowest stage. Square apses were common in small and in some large parochial churches of France, and in many English cathedrals. The church at Dole reminds me very much of an English cathedral, and some critics have compared Laon to Salisbury. It is a strange coincidence that the only two cathedrals in France with this unusual feature should both have lost their dignity as churches of a bishop's seat at the time of the Revolution, and that neither were restored to pristine dignity through the provisions of the Concordat.



Laon—The Triforium.

But the ground plan of Laon seems to give remarkable evidence of the spirit in which, and the purpose for which, the church was erected. People are sometimes apt to forget that amongst the populace in the Middle Ages there were constant struggles for liberty, constant rebellions against ecclesiastical and aristocratic precedent and privilege. The Laonnais were a very sturdy and independent people, whose ancestors had repelled many successive invaders, and whose high walls were still proof against attack. They were just the men to claim the liberties of a commune, not wishing to live merely as the submissive and superstitious flock of a bishop. When the cathedral of Laon was built, even its ground plans showed that there existed in the ecclesiastical authorities a feeling after dignified concession, a desire to compromise with, and even humor, the lay people. The wide rectangular nave, with its two aisles, stretches from east to west with the breadth and openness of a simple hall of secular assemblies. We know in fact that the chapter made many concessions to popular wishes in the use of this building. It became the place of popular reunions, of political deliberations, even the theatre and play-room of the populace. On Dec. 28, the Feast of the Holy Innocents', the church used to be given up to the choir boys, and no priest or bishop entered the stalls, while these children vested in copes sang the offices with wild and boisterous buffoonery, before a congregation who delightedly laughed and joked at the strange travesty of holy things. On the eve of Epiphany a still odder celebration took place. Within the gray walls

LAON—GENERAL VIEW OF EXTERIOR, FROM SOUTHEAST.

Laon—From the Northeast.

of this majestic building the Laonnais assembled to keep their "Feast of Fools." The lower clergy of the Church and the choristers were present and elected a pope for the occasion, hailing him as the "Patriarch of Fools." The revels that followed in the church during the two following days baffle description. The place was entirely given up to mummery, dancing, singing and feasting. The whole wound up by a grand procession of "Ragamuffins." This was all abolished in the sixteenth century, but little more than a hundred years ago a vestige of these Epiphany saturnalia appeared in the custom of giving a garland of green leaves to all who were present at the Epiphany mass. In the fifteenth century a stage was frequently built in the cathedral, and mystery plays were acted by the canons themselves for the amusement of the mob. There can be no doubt that it was the aim of the ecclesiastical powers not only to win the favor of the commune by these concessions, but also to give some religious tone, and even religious restraint, to the popular taste for boisterous amusements. And the ground plan seems to indicate that this purpose was in the mind of those who suggested its design.

There are two remarkable series of stone carvings in the voussures, or concentric rows of arches which crown the doorways of the two side portals of this western façade. That in the right portal represents the Creation, a common subject in church carvings, and stained glass of the thirteenth and fourteenth centuries. The mediæval artists never shrank from portraying the First Person of the Blessed Trinity, in accordance with the anthropomorphic conceptions of early Hebrew writers. The object of these carvings and pictures was the education of the masses.

No doubt these sculptures at Laon belong to the early years of the thirteenth century, and show the first departure of French genius from the traditions of Byzantine art. There are some signs in these figures of the ease, sweetness and natural grace which were afterwards developed so remarkably in the statuary of Rheims and Amiens.

The first figure in this series represents God the Father deliberating on the Creation. A venerable, bearded figure, wearing the crossed nimbus of divinity, sits with the index finger of His right hand extended upon the palm of the left—a familiar gesture of calculating thought. Above this niched figure is set a second compartment, in which the creation of the heavenly hierarchy is delineated. Next comes the separation of the land from the waters. In the fourth section of the row of niches which ascend to the peak of the arch, God creates the heavens. In the fifth, the trees and plants appear; in the sixth, fishes and birds; and in the seventh, follows the creation of the higher animals, of quadrupeds and man. Very curious is the eighth department, in which the Creator is represented as taking His Sabbath rest, sleeping with bent head, and leaning on a staff. In the ninth, the Creator pronounces His work good, and is adored by men and angels. All is summed up in the tenth group. Here the destiny of humanity seems to be suggested. A stately figure, wearing the crown of a king, bears on His knees men of smaller stature, wearing crowns also; these are "the souls of the righteous in the hands of the Lord." Two angels stand to the right and left of the Supreme Being, bringing crowns to crown Him with. Under His feet the head of a demon appears; and a naked human being is gnawed and devoured by this infernal creature. Thus is the hell of the wicked represented.

It was the object of ecclesiastical builders in these early ages to inform and educate the people by pictures or carvings in secular as well as religious things. The Church was to be the sum of human life and its teaching to correspond with every sphere of human activity. Hence we find the signs of the zodiac, the agricultural tasks of the year, and the lessons of science, as then known, were carved in encyclopædic completeness on cathedral portals. In the left hand doorway of the church at Laon, for instance, there is a series of ten figures, carved with considerable skill and taste, representing the liberal arts. Philosophy is seated, her head in the clouds, with the open New Testament and the closed Old Testament in her right hand, and a sceptre in her left. A ladder rests against her knee, symbolizing the gradual ascent of those who rise to her heights. Grammar is teaching a child seated at her feet, and holding an open book. Dialectic, with outstretched forefinger, demonstrates the truth, but she is girdled with a serpent, suggestive of sophistry. Rhetoric is seated with the persuasive gestures of an orator. Arithmetic grasps three balls in each hand, as if adding them together. Medicine holds up a vessel containing juices of healing plants. Painting, represented by a man, carries a pentagon, on which he draws his lines with a nail-headed stylus. Geometry is using the compass; Astronomy holds a celestial globe; Music strikes a row of bells. The figures are all charming, and to my eye afford a fine example of ecclesiastical art, just at the point when it had passed beyond Byzantine stiffness and sternness, and had not yet reached, what St. Bernard considered, the realistic levity of later periods.

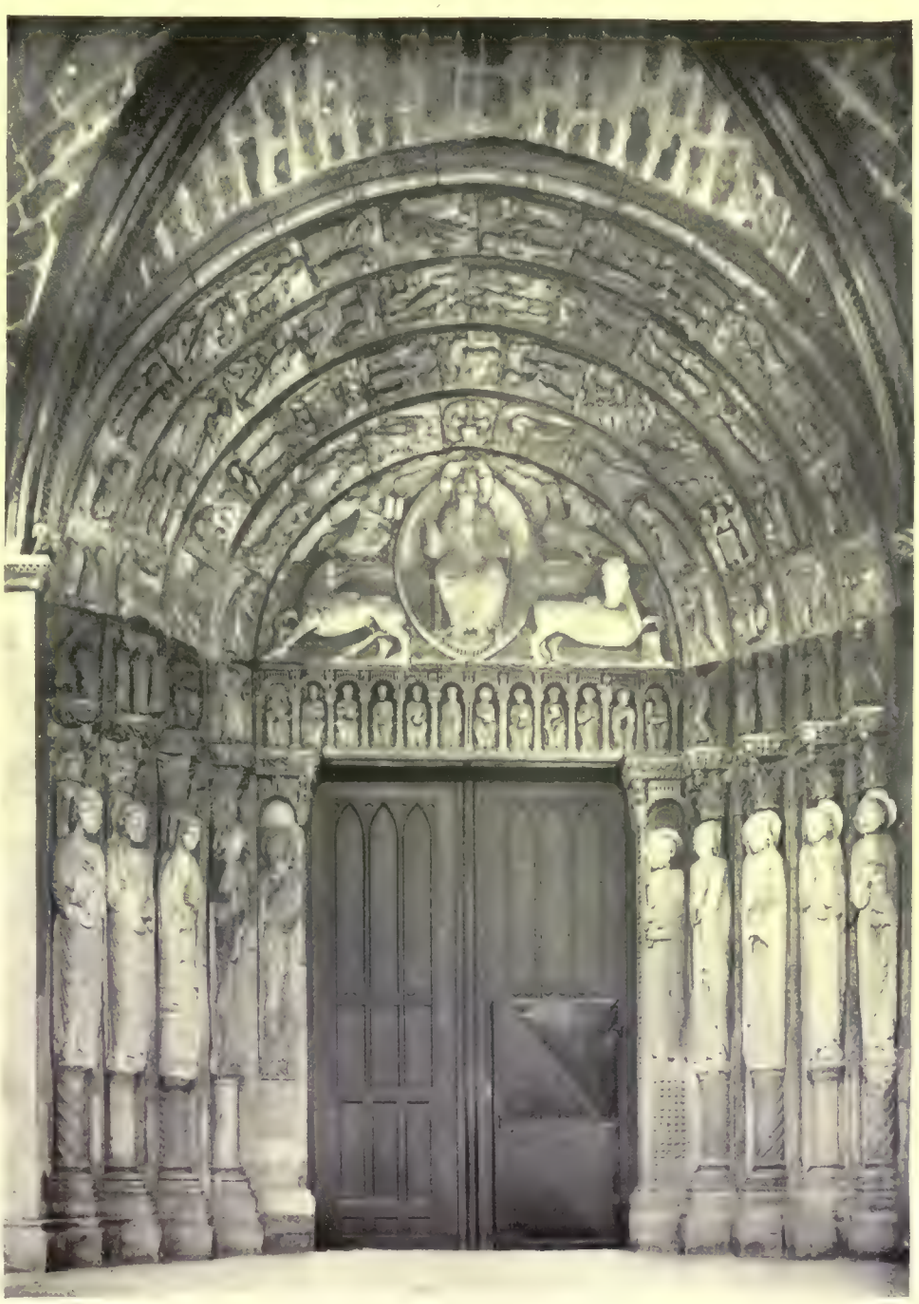
These towers of Laon are now seen at a disadvantage, as the spires are gone. Here we find in use the dog-tooth ornament, a detail plainly to be seen in our illustration, running down between the mouldings of each jamb. This form of decoration belongs to the later Norman or Romanesque style, and to the Early English, and is common in the British Isles. It represents four leaves or petals, joined and projecting at the centre, and is doubtless so named from the dog-violet.

The east end has the same massiveness that characterizes the main façade. The embrasures of the great rose-window are exceedingly wide, and variety is gained by the distinct separation of parts—the buttresses, the upper and lower stage, and finally the gallery, which runs between the two side pinnacles and enriches the work by its deep, yet delicate arcade. The effect is a harmony of lines and proportions and a certain dignity produced by the simplest possible means. The little canopy, which is supported by two pillars above this gallery, and right under the gable peak, seems a sort of artistic *jeu-d'ésprit;* there is something playful in the graceful insignificance which is shown by the abnormal gable peak surmounted by a vane, in the shape of a cock.

The interior of the building is a magnificent piece of masonry. The arches are wide and their angle obtuser than is the wont in later styles. It is the transition period, when the rounded arch had just died away, and the Gothic proper was just coming into vogue. This cathedral is built for strength, and exhibits a sort of neat and well-girt symmetry, without much flourish or pomp. The ringed pillars, the arches of relief, as the French call those wider arches in the triforium openings which over-span the smaller ones, and relieve them of the weight of the down-pressing walls, the solid Norman pillars of the nave, plainer, yet not less strong than those of Durham, the low pitch of the vaulted roof, all indicate strength. When we enter the building we seem to be in some fabric of *La Ville des Beaux*, referred to by Mistral in his Mireio, where the houses, towers and gates were built by excavation in the solid and unmoved flank of the mountain. The cathedral of Laon seems just such a work—the spontaneous product of nature in its rooted strength and flawless solidity, the work of man in the tracery of its lines, the order of windows and arches, and the evenness of its floor.

# Le Mans

THE Cathedral of St. Julian at Le Mans is one of those in which the simplicity of the Byzantine style has been largely overlaid by additions of thirteenth century Gothic. Like many English cathedrals, it is a specimen of that harmonious combination which gives such a remarkable stimulus to the mind of the architectural student. The two styles being in close juxtaposition are thus easily compared and contrasted, and the history of art is exhibited by a palpable example in its development from the tenth to the thirteenth centuries. A careful examination of details in this remarkable church will impart more instruction on the subject of French ecclesiastical art than the perusal of twenty handbooks.



LE MANS—WEST PORTAL.

The town of Le Mans was capital of a Gallic tribe, the Cenomani; it afterwards became the seat of government to a Roman province, and was in the third century surrounded by Roman walls. Christianity was introduced by St. Julian in the fourth century. In the tenth century, under Hugh Capet, it became the hereditary residence of the counts of Maine, who built their castle there. It afterwards shared in the vicissitudes of French history up to the time of the Chouans, who occupied it in 1799, and was also a point of strategic importance in the last Franco-Prussian war. But it seems as if the chief and most interesting part of the history of Le Mans is comprised in the associations which cluster round the Church of St. Julian. We have, in its dedication title, a name which marks an epoch in the history of the French Church, that of St. Julian, the saint of hospitality, whom Chaucer alludes to when, amongst the good qualities which he attributes to the Franklin of his pilgrim company, he says, "Saint Julian was he in his countree." In the walls of the church is embedded a basaltic fragment, part of a dolmen, probably a pagan altar like that which is built into the threshold of Notre Dame du Puy. We have, moreover, in this church the whole history of architecture in France from the time it took its first inspiration from Roman gates and walls and temples, until it burst forth into a new, original and independent beauty, whose completest type is to be found at Amiens. But if the position of the pagan dolmen symbolizes the

Le Mans—Interior, Looking East.

Le Mans—The Transept.

triumph of Christian light over heathen darkness, or rather the diversion of an untutored and rude religious spirit into channels by which it may attain to perfect knowledge and illumination, none the less does the application of Græco-Roman forms in the details of a Christian church imply the sanctification of all strong and sincere artistic creations to the worship of the true God.

Le Mans—Eastern Apse.

The western façade of the church has upon it the stamp of Romanesque art; the round-headed arches of the portals, the meagreness of their decoration, point to the austere simplicity of early church building. Above the central portal is a vast window, flanked by lesser ones, all with the rounded arch of the Byzantine period. Two buttresses carved with fantastic figures of animals complete the decoration of this portion of the building, which contrasts very strikingly with the rich figure-carving of Chartres, or the east front of Tours, with its soaring tracery of the later Decorated period. There is, however, considerable carving of the transition period in the portal of the south transept. Here we find the pointed arch, whose tympanum has the familiar group—Christ surrounded by the apocalyptic figures which symbolize the four evangelists, or, rather, their several gospels. The voussure is, as usual, crowded with figures whose significance seems impossible to decipher, because of the ravages wrought by the decay of time and the violence of men. These latter agencies have also obscured the distinguishing features of the figures which filled the

niches on each side of the doorway, but it can easily be seen that they belong to the same period as the rest of this façade. The east end of the church belongs to the thirteenth century, as do the aisles, the transept and the choir. Here the flying buttresses and the slender windows make up a harmonious composition which recalls the exterior of the apses at Bourges and Paris. The chapels radiate from the axis of the choir; the tall contreforts or pillars from which the flying buttresses soar in an arch to the roof-line of the church are decorated with the most fantastic and grotesque figures — harpies, griffins, dragons and chimeras, as well as distorted faces, in which are mingled expressions half-demoniac, half-bestial. While the lower part of the edifice has the rounded arch, the severe lines, the plain tracery of the Roman period, higher up burst forth into exuberant variety all the characteristic forms and tracery of Pointed Gothic. It is as if we looked into a forest of thick-set trees, from whose lower part all the boughs had been lopped and not a leaf is to be seen; nothing but the sombre monotony of myriad trunks; while above were wreathing boughs and waving sprays and glittering leaves, all motion, life and color, a place where the birds perched and little creatures climbed from height to height, or peered from every angle of the gnarled boughs.

Le Mans—Ambulatory of the Choir.

The history of the church's construction explains the apparent incongruity of style. The earlier church was built in the shape of a Latin cross, with an apse forming the eastern arm. This was during the time when Maine was not united to the royal domain of France, although the dukes of Maine held their territory in fief to the crown, whose suzerainty, however, was merely nominal. During the eleventh and twelfth centuries independent Maine, like independent Normandy, built churches with round-headed arches, and roofed them with timber. The western façade of Le Mans, and the outer walls of the nave, still bear evidence of this Romanesque character. But when the province of Maine was united to that of King Philippe Auguste, this cathedral city was inspired with the enthusiasm which was filling Ile-de-France with such splendid monuments of ecclesiastical art. The chapter obtained leave of the king in 1217 to enlarge their church eastward, so as to extend it beyond the walls of the city, which were demolished to make room for the new apse. The church was lengthened by almost one-half of its original dimensions. The choir was widened so as to extend north and south by its chapels in a line parallel with the north and south of the transepts. The galleries were raised in triple rank; the windows of the aisles were surmounted by triforium openings and above these were the clerestory windows. There was all the boldness, lightness and grace of Bourges or Amiens, instead of the sober dignity and severe proportion of the old Romanesque basilica. The new façade of the southern portal was built on over a Cluny porch such as we find at Autun, and over the southern transept was raised the tower and belfry, the only one which the church at this day can boast. While the length of the original church was about 285 feet, the church of to-day is reckoned from its extreme east and western line to have a length of 427 feet.

# Le Mans

The interior was originally made up of a nave of ten round-arched bays, the sanctuary having but one bay before the curve of the apse began. The alterations in the thirteenth century substituted five, for ten bays in the nave, each of the new bays having pointed arches and supporting a groined, vaulted roof of two intersecting arches; the division of the aisles was left unchanged, so that there are still ten bays in each collateral nave.

The full beauty and impressiveness of St. Julian's church from the interior burst upon the view as soon as the western threshold is crossed and the eye passes on through the vista of the nave to the expanded aisles and arcades of the choir and sanctuary. The round-arched windows of the aisles bring in a light which seems to define the outlines of the roof as something which scarcely belongs to the bolder, lighter and more soaring configuration of a central nave. The church looks like a thirteenth century building expanding itself in the heart of a Romanesque basilica, as the gigantic helmet rose gradually in the castle of Otranto, breaking away the barriers of the surrounding walls. The upper part of the central nave is of sublime height and dignity, a vaulting worthy of the best periods, while the aisles are cramped and confined by the narrow divisions of an earlier roof system. But when we pass beyond the transepts, and enter the magnificent choir, and walk round the glorious apse, and the circle of chapels which the daring and confidence of royal builders had pushed out far beyond the protecting line of the city battlements, we see a Gothic structure which is only to be paralleled by the glories of the churches at Paris, at Chartres, or at Bourges.

Le Mans—South Aisle.

Perhaps the stained glass of Le Mans cathedral is to be reckoned as its greatest glory. The glass is old and has all the mellow brilliancy of antiquity, and, according to the critics, we find in this church examples of the finest window painting in France. What can be more wonderful than the great window which, in its ten divisions, contains the history of St. Julian, whose mitred figure appears in its panels, through all the incidents of a noble, devoted and supernatural life? But we think less of these fantastic outlines than of the color which forms the rich mosaic of the leads. It is a mass of color iridescent in variety, harmonious and sparkling like gems of the purest water. The choir is rich in windows of the fifteenth century, and the roses and tall openings of the apse are ablaze with the dazzling diaper, which, while it softens the light, gives also point and proportion to the lines of the soaring masonry.

One of the most interesting features in the great cathedrals of Europe springs from the fact that they embalm the memory not only of men like St. Julian, ecclesiastics and theologians, but also of great heroes, warriors, statesmen, poets and historians. Even those who have read Sir Walter Scott's "Talisman," and have derived all their knowledge of English history in the eleventh and twelfth centuries from the highly colored pages of a romance, will feel that the cathedral at Mans has a freshened interest for them, when they learn that Berengaria of Sicily, the heroic wife of Richard the Lion-hearted, rests beneath a stately monument in this church. Her tomb is indeed much defaced, having been originally erected in the abbey Chapel of Epan, from which place it was transferred to the cathedral, where it shared the desecration and ruin brought upon many greater monuments by the rage of

Puritan fanatics. In much better preservation is the tomb of Langey du Bellay, a man equally distinguished for his skill with the pen and with the sword. At one time this Lord of Langey came into diplomatic relations with the astute Charles V., who acknowledged that the pen of Bellay had done him more injury than all the lances of France. Bellay was by far the ablest and most sagacious general in the service of Francis I., and he comes into English history as the man who used his powerful pen in influencing the French Universities to favor the divorce of Henry VIII., which made a way for his marriage to Anne Boleyn. The golden age of Francis I. is set forth nowhere more clearly and attractively than in the history of his own time left by this soldier-scholar. His monument, which is the work of Germain Pilon, is worthy of his reputation. The base of it is divided by fluted pilasters into two main panels, in which are represented the classic helmet and body-armor which are the spoils of war. Above this, a white marble sarcophagus is supported upon two sphinxes. On the side of the sarcophagus is a spirited battle scene in bas-relief. Du Bellay himself is reclining, as if at a banquet, on the slab above. His barred helmet stands at his elbow. He wears a suit of classic body-armor, and while his right hand carries the truncheon of a marshal, his left hand holds a book, and another volume is resting on his knee. The canopy overhead is supported by tall, bearded figures, serving as caryatides, terminating below the waist in plain hermae. But the chief charm of this monument lies in the easy, life-like attitude of the venerable soldier, who appears as if he were merely snatching a few moments of repose from the struggles of diplomacy and the contests of the tented field.

Le Mans—Exterior of South Transept.

# Bordeaux

BORDEAUX lies on the northern edge of the great moors, *Landes,* as they are called, where the Basques still speak their indescribable patois, and the sand-wastes are kept from drifting into changing dunes by the pine fringes planted there by the government. A strange and romantic country it is that extends between Mont de Marsan and the banks of the Garonne. Mont de Marsan is a little mediæval town, and Bordeaux a thriving modern sea-port, whose general buildings partake of the Italian Renaissance type, and whose cathedral is the finest Gothic monument in southern France. Périgueux, to the north of it, is a Byzantine basilica, built by Venetians. Cahors and Angoulême both partake of this Byzantine character. Bordeaux cathedral, including the tower of Puy-Berland, is in its main features of the most richly Gothic character.

BORDEAUX—FROM THE SOUTHEAST.

The first cathedral at Bordeaux is attributed to St. Martial, the apostle of Aquitaine, in the third century, and must have been built while St. Gatien was at Tours, St. Saturnin at Toulouse, and St. Denis at Paris. But the successive invasions of Goths, Saracens and Normans left the great church of Guienne in ashes, and Charlemagne, who was an enthusiastic church builder, seems to have taken special pains to re-establish the shrine of St. Andrew. The dukes of Gascony for many years united in the good work, which was continued for several generations, and in 1096 the church was consecrated by Pope Urban II., who passed through Bordeaux on his way back from the great Council of Clermont, in which the proposal of the first Crusade, to recover the Holy Sepulchre, was received by the chivalry of France with acclamation, and the words were uttered which afterwards became the war-cry of the Holy War. "God wills it" (*Dieu le veult*). This church was built somewhat in the same style as that at Périgueux, but it was rebuilt piece-meal in the Gothic style, when the English were masters of Guienne. Toward the middle of the twelfth century, they began those enlargements and improvements on the sacred building which lasted throughout the whole of the thirteenth and part of the fourteenth centuries. The exterior of the nave belongs to the last half of the eleventh century, while the remainder of the building varies with the development of Gothic style at the period in which it was raised. The church is built in the form of a Latin cross; it consists of a single nave, 300 feet long and 33 feet wide. Its roof is 111 feet from the

Bordeaux—Tympanum of Western Door.

Bordeaux—Interior, From the East.

Bordeaux—Interior, From the West.

pavement. The choir extends from the transept in four bays, while the sanctuary is a semi-circle of five bays. A fine ambulatory runs round the apse; attached to it are seven chapels, of which the largest is that dedicated to the Sacred Heart of Jesus. The full length of the Cathedral of St. Andrew at Bordeaux, from the apse to the western portal, is 417 feet. The disproportion between the length and height of the building and its extreme narrowness have a very peculiar effect. It looks like a collateral nave of some vaster structure, and the pillars seem to be struggling in their efforts to sustain the lowering roof. The seven bays of the nave are Romano-Byzantine structure; the round-headed arcades sunk in the wall and decorated with zigzag ornaments and square-headed Byzantine capitals belong to the twelfth, possibly to the end of the eleventh century. The galleries above them are in the Pointed style of the thirteenth and fourteenth centuries. The eastern end is all in the ripest and completest style of fourteenth century Gothic. While the two spires of the northern transept are remarkable for their noble proportions and rich decorations, and reminded me a good deal of the spires of Bayonne, they are sometimes considered to be too slight at their base. They are formed of open fret-work, like the iron spire at Rouen, and the two western spires at Burgos. It is said that in the heavy tempests that sweep southwest across the *Landes* these spires are seen to bend like osiers, a fact which shows the skill with which they have been compacted. Their height is 262 feet. But the tower of Puy-Berland, which stands southeast of the cathedral, when it was first built in 1430, must have dwarfed them by its height of 300 feet. During the Reign of Terror, its spire, 100 feet in height, was demolished, the remaining tower of 200 feet resisting every effort to destroy it. It was converted by the vandals of the Revolution into a shot-tower, and is still commonly called by that name. It derives its proper title Tour de Puy-Berland from Bishop Pierre Berland, who built it for a bell-tower. This structure, which towers over the eastern apse and makes it appear low and sprawling, is square in its lower stories, but dwindles in width as it rises and terminates in its summit in an octagon supported by flying buttresses, whose contreforts are the powerful pinnacles in which the buttresses at the four corners terminate. The hand of the Revolutionist have not been able to destroy the wonderful grace of this building, which reminded me very much of a similar isolated tower at Rouen.

Bordeaux—Western Facade.

The western façade still shows signs of its ancient magnificence. A good many of the statues have been destroyed by vandals of various sorts and periods, but the picturesqueness of a true Gothic front is not to be impaired either by incompleteness, irregularity or decay. The processes of nature, the violence of storm or fanatic rage, merely give softening and mellowy touch to these vast masses of monumental stone, which cannot be shaken from their foundations, and, like the Tour de Puy-Berland, mock at the engines of human violence, and with unimpaired proportions rise up in the midst of lesser buildings like the peak or the cliff which nature herself has cast up above the meadows or the woods. These were my thoughts as I looked at the angels, with their censers and vials of perfume, broken and crumbling, though still clinging to the arches of this western doorway. Others of the celestial messengers had wheels beneath their feet to indicate the rapid spread of God's Word, a striking exegesis of St. Paul's expression, that "the Word of God may roll on like a wheel." There are six mutilated forms of saints bearing in their hands cer-

tain objects which it is difficult to identify, though they may be either books or caskets containing sacred relics. Above David wears the crown and carries the harp, beside him is Solomon. In the tympanum is Christ throned in judgment, and over His head two angels carry the sun and moon, as if the real agents in the active work of nature, and the shifting scenery of the morning and the midnight sky were, as Newman suggests in one of his sermons, "The angels of God, those that excel in strength and carry out His commandment."

The façade of the south transept is flanked by two square towers which have not been surmounted by spires, and will remind the traveller of the square, plain outline of the western towers of Notre Dame de Paris. The portal has been stripped of most of its statues; what remain are interesting because unfamiliar in subject in such a place. For instance, the parable of our Lord concerning the Wise and Foolish Virgins is here treated in stone; the wise are standing with their lamps raised aloft, the foolish hold their empty lamps reversed, but the statues are very much broken and disfigured. One of the bas-reliefs represents Christ receiving the little children. It is an exceedingly attractive piece of work, and such as I have never seen elsewhere in the portal of a French church. The façade of the northern transept is very remarkable, and has suffered less from defacement than many other parts of the interior. It exhibits a mixture of architectural styles, but the main features are in late Gothic of the fourteenth and fifteenth centuries. The three arches of the voussure are filled with statues in pretty fair preservation. The first line contains six angels, on the second are ranged the twelve apostles, the third contains easily recognizable figures of Moses and David, with twelve figures of monks. In the tympanum is a fine representation of the Last Supper and the Ascension, while a third compartment contains a representation of that article of the Creed which says, "and sitteth on the right hand of God the Father"—the eternal Father receives Christ His Son in heaven after His work on earth has been accomplished. Several figures of life-size, wearing the robes of cardinals, are placed in the sixth lower niches of this portal. On the trumeau is a statue of Clement V., who removed the seat of the Papacy to Avignon in 1308, and who was guilty of suppressing the Templars, but had previously been known as Bertrand de Goth, Archbishop of Bordeaux, and hence the honor done him at the portal of St. Andrew's. The exterior view of the apse shows us a composition consisting of three galleries supported by heavy buttresses, besides the contreforts and flying buttresses of the topmost story. It is richly decorated in a most ornate Gothic style, and forms perhaps the most attractive feature in the whole exterior. In the sacristy of the cathedral at Bordeaux there is a very curious crucifix. In primitive times the reserve and reverence of Christian art deterred men from representing the figure of Christ upon the cross, although the plain cross was early adopted as a Christian symbol. There is said to have been a crucifix executed at Narbonne in the sixth century, but this must be an unique case, for not before the tenth century do we find crucifixes as those of Toulouse and that at Amiens to any large extent. The crucifixes alluded to represent Christ on the cross with a long robe with sleeves. Only His head, hands and feet appear. In the crucifix of Bordeaux the artist has striven to represent human suffering, yet the face wears a placid calmness very different from the distortion and disfigurement common in Spanish crucifixes. There are three nails only used, which helps us in forming an opinion that this crucifix belongs to the latter half of the twelfth century, up to which time there were four nails in the crucifix.

Bordeaux—From the Northwest.

# Albi

AT Le Puy the fortress raised for the protection of the church as well as of the persons and property of the clergy and religious houses, surrounded the church, and was distinct from it. At Albi the fortress is the church. The tower is like the donjon of a mediæval castle. The lower story is as high as a castle wall, and the windows of the northern and southern walls, long and narrow, seem like gigantic loop-holes through which giants of superhuman stature might discharge their arrows. The strength and solidity of the structure may be estimated from the fact that the walls are two metres and a half in thickness, and the windows cannot be reached from the ground excepting by means of scaling ladders. The stern grandeur of this consecrated bastion has in it something very fascinating, something almost terrifying. It is not only a monument of mediæval religion, but of mediæval warfare also, and suggests many a memory of the turbulent and unsettled times in which it was built.

ALBI—THE JUBE.

The west end originally faced the old castle of the counts of Albi; the castle has long since vanished, but its memories still linger in the name of an adjacent street, Rue Viel Castel. Some of the ancient walls of the fortification, built of brick and now crumbling into decay, are to be seen on the northwest of the church, and on the south we may still trace the line of the moat and bulwarks which formed the fortifications of this high place. For the cathedral at Albi is built on the site of the old Roman cathedral, on a cliff between the rivers Tarn and Monbidou, 50 metres above the bed of the stream. There it towers in its vast proportions, being 113½ metres long, 32½ wide, and 40 metres in height. These measurements are made from point to point outside. When we consider that Notre Dame de Paris is 130 metres long, we are reminded that Albi is one of the largest churches in France, and by far the largest in the south. The buttresses that support the tower rise in rounded stages of diminishing diameter to the level of the roof; their form and construction are repeated by the buttresses that flank the northern and southern wall, and the unmistakably Gothic air presented by the cathedral both in its proportions and general

INTERIOR OF NAVE, SAINT-CECILE'S CATHEDRAL, ALBI.

century, Bernard de Castanet having laid the first stone thereof on the fifteenth of August, 1282. The work of erection was carried on very slowly, with occasional stopping appearance presented by this cathedral-fortress. Located in the very heart of the region where the most formidable outbreak of heresy of the Middle Ages took place,

SAINT–CECILE'S CATHEDRAL AND ARCHBISHOP'S PALACE, ALBI.

THE ARCHBISHOP'S PALACE, ALBI.

pages. Two centuries later, namely in 1480, the church was consecrated, but the building was not entirely completed until the year 1512.

The various views which we reproduce show the strik- and erected at a time when the war between France and England was covering French soil with ruins, it has not, as far as its exterior goes, any of the graces of pointed architecture.

View of Albi Cathedral Across the Tarn.

ALBI—WESTERN TOWER, FROM THE COURT OF THE PALACE.

ALBI—EASTERN APSE.

physiognomy, in spite of the use of such an intractable material as brick for its construction, proves the adaptability of the Pointed style in the hand of a master, and almost corroborates the sweeping assertion of Welby Pugin that Gothic is the best style for every material and for every kind of edifice, whether it is intended for trade, for fortification, for a dwelling place or for a church.

The great western tower is worthy of study. It has no opening in its lower stages, whose blank faces are relieved by sunken round-headed arches. Above the second story rises a square, unbuttressed tower, pierced by small windows and surmounted by a tower with a bulwark and machicolations, such as are common in the ancient towers of defence still found in many French cities, as well as in the chateaux of the Loire. Thus this part of the building is a true fortress, and was intended to serve as such. But the fortress tower is surmounted at the third stage by the church tower—a genuine Gothic creation. Here we see an octagon of great elegance and beauty supported from the four corners of its substructure by flying buttresses and pierced by pointed windows. In the southeast corner of the tower rises a turret which overtops it, and contains the winding staircase that leads to the summit. This tower is 78½ metres from the ground and 128½ metres from the surface of the river below. The towers at Orléans are only 41 metres in height, while those of Notre Dame de Paris are 69 metres. This may help to give the reader an idea of the majesty with which this striking and original structure towers over the city and surrounding country. It would be an exaggeration to say with Charles Bories, the poet who has celebrated this church in enthusiastic strains, that Albi might be taken for a colossal rose of flame hovering in a sky of blue. That corner of the department of Tarn in which Albi stands is a manufacturing district, in which smoke abounds, and the red bricks of the cathedral have faded into a sort of dusky russet—far more picturesque than the flaming red which the poet attributes to it. The church does not owe its charm to its color, but to the power and force of its bold, even threatening, outline and proportions. On approaching the entrance of the church, a most elaborate porch, extending over six bays of the southern wall, we seem to be entering another region of art altogether. The Porte-Dominique-de-Florence is the most splendid entrance to a church which I have hitherto seen in France. A crenellated tower of brick at one corner of it is the sole feature that harmonizes with the material of the rest of the church. The main porch is all stone. Yet an attempt has been made to make the idea of a fortress predominant even in this gorgeous example of fourteenth century Gothic. The crenellated valance, with machicolations beneath its projections, is indeed adorned with Gothic moldings and their war-like aspect softened by quatrefoils and floriated brackets. The portal is named after the prelate who built it during the two periods, 1379-1382 and 1397-1410, in which he occupied the see.

Albi—The Choir, Looking West.

The church at Albi is one of the few in France which are dedicated to St. Cecilia, the patron of music, and of the fine arts generally. It is natural, therefore, to find in the tympanum of the arch at the eastern entrance of this porch a bas-relief representing that saint crowned by angels. At the right hand of St. Cecilia stand the patron saints of the town, St. Mary Magdalene, St. Salvi and St. Clair; at her left is St. Dominic presenting Dominique-de-Florence to St. Cecilia; the other figures are those of St. Louis, Bishop of Tours, seated on a throne, a canon kneeling in prayer, and St. Bernard.

Albi—Choir.

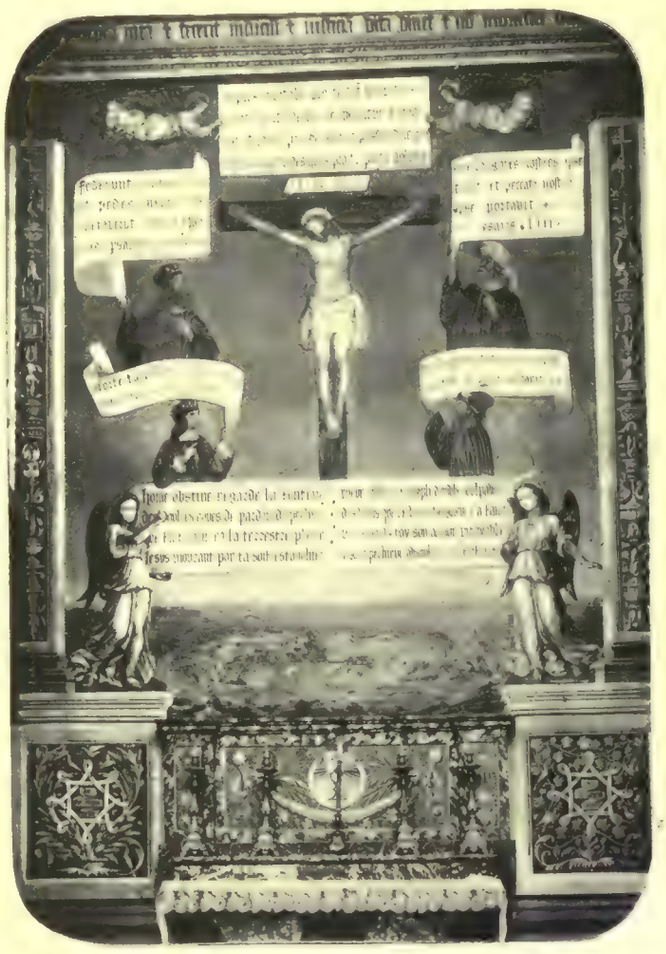
Albi—Statue of St. Cecilia.

Beneath these statues appear St. James the Great, Thomas Aquinas, with a sun upon his breast, signifying that he was the intellectual light of his age; St. John the Evangelist and minor local saints. Above the archway are the arms of Dominique-de-Florence.

From this outer portal we mount two flights of some forty steps in all, which bring us to the actual doorway, whose threshold is on a level with the nave of the church. The platform on which we then stand is canopied with a marvellous structure of sculptured stone; at each of its angles a pillar which meets at the centre of the vaulted roof. The flamboyant style never produced so wonderful a masterpiece, not even in the vestibule of the great hall at Christ church, Oxford. It seems like a sort of triumphal arch. It is intended, perhaps, more than anything else to perpetuate the name and glory of local prelates and saints. Albi, ecclesiastically, is not only original, but it is patriotic in a local sense. The arms of its bishops adorn this porch, while the six statues of saints which are niched there at the four points of the compass are all Albigenses. These names may be obscure, but Albi will neither forget nor suffer to be forgotten Salvi and Carissimus, Amalandus, Sigoleuns, Eugenius, and Martianne. They are ranged in front of a doorway into the church, surmounted by a tympanum filled with highly wrought decorated tracery. This doorway is the principal entrance. The voussures are occupied by twelve angels, who bear the instruments of the Passion. Below are the statues of St. Joseph, St. Anne, St. Peter and St. Paul, and again the local spirit of the place crops up, for among the hierarchies are placed the patrons of the four principal churches of the diocese, St. Benedict, St. Michael, St. Alain, and St. Mary Magdalene. This certainly embodies an idea which illustrates well the ancient conception of a cathedral, which was, that it should be the mother church and should comprise within its memorials a recognition of all the churches over which its bishop presided.

There is only one more portal to the church. This is placed just west of the sacristy, and opens upon the third bay of the choir ambulatory.

But the interior of the church transcends all power of description. The thickness of the walls and buttresses is such that there is but one nave—unless we count the long line of chapels which surround the whole wall as constituting two aisles. The nave proper consists of six bays; the choir, including the ambulatory, of nine. The seats of the chapter are not, as in so many central and southern churches of France, arranged behind or eastward of the altar, which is placed close up to the curve of the jubé or high screen, which surrounds the choir and sanctuary. This jubé seems to enclose a church within a church. We walk around it from the portal of St. Dominique-de-Florence to the northern gate of it, and feel as if we were contemplating the exterior of some beautiful temple. It is said of this jubé by Prosper Merimee: "One could spend hours in examining its graceful and varied details and ask with unceasing astonishment how it was possible to invent so many forms of grace without monotonous repetition, and to produce out of a stone so hard and brittle what in our days an artist would scarcely attempt in iron or bronze." It is said that when Cardinal Richelieu visited the cathedral he was not satisfied, until he had satisfied himself by the touch, that these figures and the floriated details of lace-like tracery were of stone and not of wood. What particularly struck me was the coloring of the figures which were niched all round this screen. It conveyed a lesson by its mellow, subdued and harmonious tones to the modern maker of church images who revels in crude tints and tinsel gilt. There are thirty-three of these statues. They represent the kings, prophets and patriarchs of Bible history, arranged, however, with little regard to chronological order. Each of them, from Jehoshaphat, the fine statue on the northwest angle, to Josiah on the southwest angle, bears a scroll, inscribed with his name. It is not necessary here to give the list of them.



Albi—Fresco.

The façade of this jubé is itself a masterpiece. It corresponds, of course, to the ordinary chancel screen found in many English and a few American churches. The fanatics of the Revolution wrought their deadliest havoc on this portion of the edifice. They pulled down and demolished sixteen great statues of stone and fifty-six of smaller dimensions. Originally the four pillars of this front supported four statues which have disappeared, to the irreparable loss of ecclesiastical art. Yet there is left for us to admire and to study the fine sculptures of Adam and Eve, and those of the Blessed Virgin Mary and St. John. The elaborate Gothic ornaments of this glorious screen remain intact. The four openings are each of them surmounted by a double arch united at the centre in a hanging corbel. These arches are surmounted by ogees, which rise to the line of the topmost frieze in an exquisite finial or poppyhead. This topmost frieze or balustrade is of the most delicate tracery. The central finial rises above the balustrade and supports a great crucifix.

But the contrast between the plain and severe exterior of Albi and the interior is most discernible when we come to examine the frescoes of the roof and walls, and the paintings in the chapels. The Church of St. Cecilia is the

most gorgeously frescoed of any in France. It seems as if here the whole of Christian theology and symbolism and Biblical history was outspread as in a scroll of myriad dyes. There is not an inch of brick wall and roof that is not resplendent with color and gilding. Some of the paintings are distinctly mediæval, recalling the manner of Giotto. Others owe their existence to the school of Italian Renaissance painters of the sixteenth century. The earliest are found in the western part of the church, where the tower stands over the Chapel of St. Clair. They were painted in the fourteenth century, and evidently under the inspiration of Dante's "mystic, unfathomable song." Comments in old French accompany each panel which contain the naive and half grotesque figures such as we see in illuminated missals or early stained glass. The title of this admirable series of seven frescoes is thus given: "Here follow the pains of the damned according to the seven deadly sins depicted above."* The specific penalties paid in the underworld by the Proud, the Envious, the Angry, the Slothful, the Avaricious, Gluttons, and the Sensual are there set forth in terrible imagery. It is impossible here to describe these interesting pictures in detail.

We give three illustrations intended to show the varied style of the wall paintings with which this church is crowded. The earliest in manner consists of a large picture of the Virgin and Child, evidently belonging to the fourteenth century. At each side of this large panel are four smaller ones. If we take these smaller panels in horizontal order, beginning at the top on the right hand, we find a series of New Testament incidents, *viz.*, the Annunciation, the Birth of Christ, the Visit of the Wise Men, and then what appears to be a mystic group intended to suggest the Incarnation of Christ as the Son of God. The next series begins with the Last Supper; the Kiss of Judas follows. On the other side the historic sequence is preserved; Christ suffers scourging, and bears His cross to Calvary. This is a very good example of the ecclesiastical painting of the period and has suffered nothing from the ravages of time and violence.

Most of the frescoes are, however, the work of pupils of Raphael and recall the manner of Perugino, notably the large panel, in which Christ is represented as bearing His cross, attended by Roman soldiers and met by the weeping women. Below it is a truly Umbrian painting of the Resurrection. The Crucifixion, the work of the same artist or artists, is remarkable in that the figures of the prophets who foretold the death of Christ are reproduced, David, Isaiah, Solomon and Zachariah, each bearing aloft a scroll on which is written a passage from their prophecies. I have spoken of the frescoes of the roof, which are instructive as affording a scheme of theological painting which might be very useful to modern church decorators. The roof of the church of Albi may almost be said to contain the "book of pictorial theology." The Incarnation, as purposed from the foundation of the world, promised, set forth in types, foretold and realized, furnished a series of subjects for these glorious roof pictures. First in the four western arches of the vaulting are ranged the persons named in the genealogy of Christ. In the fifth and sixth is Jacob, as personifying, in his possession of sons who should conquer and possess the promised land, Christ and the children of the promise who compose His Church. Between the fifth and sixth are Joseph, Moses and Jonah, whose acts typified most of the great acts promised of the Messiah, the deliverance of captives, the giving of the law, the Resurrection. From the ninth to the twelfth arch of the vaulting is an elaborate series illustrating the prophecies which foretold the coming of the Messiah. Then follows the realization of promises and prophecies—the Annunciation, to which are appended smaller panels, with pictures of the coronation of SS. Cecilia and Valeria. The portion of the roof represented in our illustration is the climax of the series. Christ appears on earth, holding in His hand the Book of the Gospel, on whose page it is written, "*Ego sum Lux Mundi, Via Veritatis.*" ("I am the Light of the world,

Albi—Frescoes of the Roof.

* "S'ensuyvent les peines des dampnes selon les sept peches mortels en dessus peinctes."

the Way of truth.") He is surrounded by adoring angels and cherubim, and the panel contains also the apocalyptic figures which symbolize the four evangelists. The four great doctors of the Church, Gregory, Ambrose, Jerome and Augustine, appear at the two lower angles. Adam and Eve, whose sin has been atoned for, also find a place in the tableau. The change in human ideals and human character is indicated by the figures of the pagan virtues, Fortitude, Prudence, Temperance, and Justice, followed by the Christian graces, Faith, Hope, Humility, Charity. The witnesses and martyrs of the faith are then depicted in a legion of martyrs, doctors, bishops and saints, and thus the great panorama of the Christian story concludes. It is a vast and stupendous piece of painting, when we consider the difficulties under which it must have been executed; and what amazes us more than anything else is the distinctness of the details. The prevailing tint is perhaps ultramarine blue, but white is freely used, and strong contrasts of tone are persisted in. As a piece of mere decoration, an arrangement of lines and colors, the work is a consummate success, and fills the otherwise gloomy church of brick with light and radiance, wreathes it in a veil of splendor which on examination contains, as we have seen above, a vivid pictorial exegesis of Scriptural history and Christian truth.

On entering the choir our eyes are met by seventy-two niches of rich Gothic carving, with statues symbolizing the heavenly host. An angel three-fifths of a metre in height stands on each pedestal. The workmanship is exquisite and in the variety in form and posture amazing. Such lavish skill was never exhibited in a similar work. Above the lateral doorways of the jubé are set the great Christian emperors, Charlemagne and Constantine. The triumphs of the latter are set forth in another part of the church in a series of paintings, which there is no space here to dwell upon. In the sanctuary are the twelve apostles, each holding a scroll, on which one of the twelve articles of the Creed is inscribed. Above the altar is a lovely statue of the Blessed Virgin Mary.

Nor must I pass over one of the most gracious and affecting pieces of sculpture in the whole building. It represents the martyr, Cecilia, in the sleep of death. As a combination of Grecian grace and Christian tenderness, this reclining figure is equally beautiful and affecting, and shows what art can do when in its simplest and purest form it follows the instincts and aspirations of religion. With her fingers extended as if playing upon some invisible instrument of music, the dead girl rests placidly on her pillow, her lips slightly parted in a faint smile. On the pedestal are the palms of martydom.

The history of the church at Albi is not particularly clear. It would seem that the Gospel was first preached to the Albigenses by St. Clair, but its spread was much hindered by early persecutions. The original church, whose ruins still appear on the banks of the Tarn, was dedicated, like that of Orléans, to Ste. Croix, and probably was built in the fourth century, the age of Constantine, who is still commemorated in the Church of St. Cecilia with special honors. Toward the middle of the thirteenth century it was determinded to raise a grander edifice, and Bernard de Castanet, the bishop, began the work. He had been to Rome to advocate the canonization of Louis IX., and having been made cardinal there, and loaded with honors, he used the influence of his exalted rank for the furthering of the work of building this church, with such success that on Aug. 15, 1282, he was able to lay the foundation stone of it. He gave up a portion of his large episcopal revenues and induced his clergy to devote a twentieth of their incomes toward the execution of his scheme, and the neighboring nobility, spurred on by such examples, made munificent contributions. Raymond, Count of Toulouse; Malfred, Viscount of Narbonne, and Adelaide, his wife; the Counts of Albi; Trincavel, Count of Beziers, joined enthusiastically in the work. But the church begun in 1282 was not consecrated until nearly two hundred years later, *i.e.*, 1480. The portal at the south was, as we have seen, built by Bishop Dominique-de-Florence in 1380. The inner archway of it was begun in the fifteenth century by Bishop Louis d'Amboise and continually elaborated by his successors, Cardinals Du-Prat and de Lorraine, and Bishops Joffroi and Aymer Gouffier. The glory of the Renaissance was shed over the interior of the church in the erection of the jubé, the canopy of the south porch, and in the paintings of the roof, a work in which almost every celebrated artist of Italy had a hand. These artists were paid by the two Amboise and by Jacques de Robertet. The work lasted from 1480 until 1519. While the Revolutionists demolished the statues, they spared the paintings of St. Cecilia's basilica, and the present French Government has done all in its power to repair the ravages of former ignorance and fanaticism, having spent more than one million francs on the restoration of the cathedral at Albi.

One leaves Albi with the thought that French art and taste for art show more than anything else the originality and versatility of a great race and nation. Albi owes nothing to the influence and example of the northern churches. There is a sameness about Bourges, Chartres, Rheims and Tours which shows that they were all inspired by Amiens, the first and most complete example of thirteenth century churches. Albi merely obeyed the necessities of its local position and became with daring and triumphant originality a church of brick with scarcely an exterior angle in its projecting appendages, much less a carving, a foliation or a statue. But it preserved the Gothic proportion, and eventually became filled with such a marvellous assemblage of sculptured and pictorial adornments that the contrast between the outside and inside of the building is not greater than the contrast between St. Cecilia's and every other church in France. It might have been thought that after raising Notre Dame du Puy and Notre Dame de Paris the resources of French architectural genius had been exhausted, but such a supposition is contradicted by the existence of the church at Albi—perhaps, in many ways, the most amazing ecclesiastical structure in all France.

# Coutances

IN travelling through Normandy the Anglo-Saxon who has just left England is impressed by two things especially. He feels as if he were on historic ground that was as much English as French, for his thoughts are carried back to the time when it might rather be said that England was a part of Normandy than Normandy a province of England. The names of early English history he finds on all sides; Edward the Confessor, Harold, Odo, William and Matilda, and many others, including last, but in ecclesiastical records by no means least, Thomas of Canterbury. The cathedrals are full of associations connected with English annals, and all that seems to separate the two peoples and their history seems to be that strip of "The salt, unplombed, estranging sea,* which stretches between the white cliffs of Sussex and Kent, and falaises of Normandy. Even the churches in their variety, originality and local character recall the insular Gothic, at least in its independence and freedom from slavish imitation. The English cathedrals stand very much in the same relation to the French cathedrals in general as the great Norman churches stand to Rheims, Notre Dame de Paris, Amiens and Bourges. It is this daring spirit of initiative, this passion for a new path, this self-reliance and hardihood in architectural idea which we admire alike in the fairest Norman and English builders. In the great dukedom whose chief became the conqueror of England, this local originality is found even in the different see towns. The Norman builders were masters of their craft. The Gothic style may be compared to a musical instrument from which each was able to draw forth his own air, and on which he could express his own ideas and yet without violating the laws of harmony. Thus Bayeux, Evreux, Seez and Coutances are all Gothic churches, and yet in their unity what diversity do we discover. The modern Gothic architect too often confines himself to an imitation of the detail and design of some great model. The mediæval architect seems to have mastered the principles and then to have expressed himself in a design which suited his own mind. This is sufficiently evidenced in the case of Coutances, which is a Gothic church of the thirteenth century, yet who will say that it is a copy or repetition of Amiens, which is considered the best normal type

COUTANCES—FROM THE SOUTH.

* Matthew Arnold.

# Coutances

of this period? Who, on the other hand, will challenge its purity of design and treatment and deny that it is free from either extravagance, feebleness or perversion? It was with these thoughts that I approached Coutances, the *Constantia* of the early Roman empire.

Coutances stands on the site of the ancient Gallic Cosedia, the chief town of the Unelli, whose defeat and subjugation by Cæsar form an episode in the third book of the Commentaries. The Unelli had assembled in great numbers before the heights on which the Roman general Sabinus had fortified his camp; by sending to them a pretended deserter who represented the Romans to be in sore straits from want of provisions, and fear of the enemy, Sabinus induced the Unelli to mount the declivity and attack the fort. When they reached the ramparts out of breath and encumbered with materials for crossing the ditch, his soldiers made sorties at two different points, and fell upon the Gauls, cutting them to pieces. The ease with which this victory of Cæsar's was achieved suggested to that astute soldier the oft-quoted dictum, "As the spirit of the Gauls is quick and prompt in undertaking war, so is their mind destitute of courage and fortitude in facing disaster."*

Coutances—Interior, Looking West.

If the Unelli had stuck to their capital, it would not have been so easy for even Cæsar to vanquish them. Coutances is indeed an ideal Gallic stronghold. It stands on an oblong height of granite, which rises abruptly from the plain, with streams of water hemming in its eastern and western sides. It is one of nature's moated castles, and has been a place of strength from the time it first appears in history till the end of the Hundred Years' War, since which period it has suffered and triumphed alternately in the wars of the League, and was one of the cities of France which kept its streets unpolluted by blood during the infamous massacre of St. Bartholomew. It is to-day one of the most picturesque towns of Lower Normandy. Standing far above the valleys that surround it, its rooftops and the towers of its cathedral are conspicuous for miles, and the ships that ply along the Norman coast look upon the spires of Notre Dame as a familiar landmark. As one approaches it, it is impossible not to admire the terraced escarpments, on which rise tier after tier of houses, and gardens which clothe the steep sides of the hill. Trees fringe the sky-line at its highest ridge, and on the very summit rises the gray outline of the great cathedral.

I have already spoken of the ardor with which Norman archæologists claim for their Pointed churches an age earlier than that in which the Gothic arch made its appearance in any other part of France. The controversy has raged fiercest of all on the subject of Coutances cathedral, and in giving an account of the great French churches, it may be useful to outline the chief pros and cons of the question as it relates to the present building. As a matter of fact, the question may scarcely be said to be decided, for there are some who still affirm that Notre Dame is pure and simple an eleventh century church, just as there are certain so-called astronomers who maintain the Ptolemaic system. The author who has given most vogue to this theory is the Abbé A. de Caumont, vicar general of Coutances, a man of considerable archæological knowledge and literary talent.

The history of the church as accepted by more cautious students is as follows: The cathedral was actually begun in the year 1030, according to a record called the Black Book of Coutances, a cartulary, the original of which has been lost. The building was finished when Geoffrey de Montbray, one of the Norman noblemen bishops of the day, was appointed to the see. He pushed

* "Ut ad bella suscipienda Gallorum alacer ac promptus est animus, sic mollis ac minime resistens ad calamitates perferendas mens eorum est."

Coutances—West Front.

forward with great zeal and energy the completion of the undertaking, and consecrated his cathedral in 1056, putting the finishing touches to it soon afterwards. The records of the church since then have disappeared, and there is no account of fires, or tempests that might have demolished de Montbray's structure and necessitated the raising of a new edifice. Now the whole of the structure, with the exception of some subordinate portions, is in the ogival, or Pointed style, and we are told by Abbé de Caumont that it remains to-day essentially as Bishop Geoffrey left it, "excepting so far as the inroads of time and the violence of the civil wars have rendered reparations necessary."

But in the eleventh century in Normandy the round arch and the unvaulted roof prevailed. We may take as an example the abbey founded by William the Conqueror at Caen, his favorite place of residence, in 1066; and that also founded by Matilda, his wife, in the same year. It might be thought that these royal builders would certainly choose for their new structures the style then considered the last and best development of church architecture. It is not easy to think that if the Pointed style was then in vogue in Normandy, the king would not then have adopted what was eventually to become the style of church architecture acknowledged in France as the fittest and the best. Yet both the Abbaye aux Hommes at Caen, and the Abbaye aux Femmes present to this day examples of the most perfect Norman architecture. The Romano-Byzantine arch and column, and not the pointed arch, obtain throughout the original portions of these buildings, and as far as the monuments at Caen testify there was no such thing as Pointed Gothic in the days of William the Conqueror. The rule of normal architectural development is that it moves simultaneously over adjacent geographical areas. How is it, then, that we find at the same time the rounded arch used at Caen, and the pointed arch at Coutances?

The supporters of de Caumont's theory reply that Geoffrey de Montbray had been to Sicily with Robert de Guiscard and other Norman barons, and had there collected large sums of money for building at Coutances. In Sicily he would find examples of the pointed arch, it is alleged, and might have brought home with him masons skilled in that style of stone work. But our knowledge of Sicilian architecture does not lead us to the conclusion that the ogival or pointed arch was used there at that period for church building. William the Good did indeed build the Church of Montreale, near Palermo a hundred years after the foundation of Notre Dame at Coutances, but even here the pointed arches are those of the transition period and throughout this magnificent basilica the ornamentation is Byzantine. Coutances could not have been inspired by the style of Sicily, from which it so completely differs. But, as we shall see when we come to examine the interior of the cathedral, the building itself is the best witness to the date of its construction, and that is undoubtedly the thirteenth century.

Coutances—Ambulatory of the Choir.

The dimensions of the cathedral place it among the second class in size. It is 311 feet in length, but of the same height within the nave vaulting as Rouen; that is, 92 feet. Its ground plan is that of the Latin cross, although it seems to have no declination in the eastern arm, such as is found in Orléans, and other churches in France and England. The façade is remarkable for a certain simplicity in detail united with grandeur in scale

and proportion. The two towers that flank the portal are between 253 and 256 feet in height.

There are apparently four doorways in the façade, but only the central one leads into the church; those to the right and left penetrate merely to the lower story of each tower. There are, however, two doorways on the north and south of the church in the bays of the nave next eastward to the towers. This is an arrangement which I have never met with before in a French cathedral, and is to my mind evidence of the thirteenth century date of the church, for the bases of the towers are palpably the Norman erection of Bishop Geoffrey de Montbray. It may easily be imagined that while these towers lay in ruins, and the new thirteenth century church was being built the entrance into the church from their lower chamber might be blocked up and new entrances pierced, especially as the side entrance into the south nave is most convenient, and is that through which the church is to-day most usually approached. One of the tower doorways is Norman in character, and differs from the thirteenth century style of the rest of the building, which plainly proves that the earliest portion of the building was not Pointed Gothic. This façade is almost austere in its lack of ornament, in the shape of bas-reliefs and statuary; although the Norman love of still-life decoration is shown in the foliage and delicate tracery which abound in all quarters of the exterior. The façade rises between the towers in three galleries, the second of which is pierced by a pointed window, for the rose is not found at Coutances. Above this window rises a screen connecting the towers and concealing the gable proper. The towers themselves are marked by strong perpendicular lines; the face of the northern being rather more elaborately worked than the southern tower. Above rise those spires which seem to have inspired Butterfield in his design for the British Houses of Parliament. Flanked with tapering pinnacles and soaring to an almost disproportionate height above the building, these noble structures add an incredible dignity to the façade, and we feel, as we look at them, how much Notre Dame at Paris has lost by the want of similar additions to its somewhat sombre and almost gloomy towers. The effect of the pinnacles which encircle the main spire is to give a wonderful lightness and animation to the composition. The eye travels from one height to the other with keen pleasure, and the slender peaks rising one above another emphasize by contrast and juxtaposition the pre-eminent altitude of the tallest summit. The Normans seem to have a particular love for daring height in their churches, and were often content to leave the lower courses of their buildings almost bare of ornament, if only they could raise to the sky a lofty dome, or a sky-piercing spire. The contrary is the case in the churches of the Ile-de-France, where the lower courses were elaborated, lined with statuary, and shadowed by deep voussures full of saints and angels, while the upper parts of the tower were left too often uncompleted.

The interior of the church has all the severe and simple charm of thirteenth century Gothic. The chapels which line the aisles are of very fine construction. They are connected with each other by large apertures which resemble windows of elaborate stone tracery, but unglazed. This has a singularly rich effect. All the arches within the building are pointed. There is no admixture of styles and periods as at Bayeux, and in a lesser degree at Seez. The windows are narrow and their arch of an acute angle. In the lateral chapels of the nave this lancet form becomes wider and more rounded, and points to a fourteenth century development. As I have said, the windows of the transepts and western façade do not take the form of the rose, but retain the severe thirteenth century shape of the perpendicular mullions arched over with geometrical tracery.

One of the most remarkable features in the cathedral at Coutances is its lantern, which stands in the centre, at the meeting of choir, nave and transepts. It has been sometimes spoken of as a dome, but the Normans never did and never could construct a dome. The difference between a dome and cupola is that the former belongs radically to the constructive lines of a building, and is the centre of balance and support, taking the place of a keystone in an arch. Take away the keystone and the arch falls; take away the dome and the building collapses. A cupola has nothing to do with the external thrust of buttresses or the internal support of piers. It is like a spire, and can be taken down, or set up without interfering with the life of the edifice. The forces of the dome are represented in churches like Coutances by the vaulted roof. A lantern such as that at Coutances is a true Gothic cupola.

Viewed from the outside this lantern is seen to be of vast proportions in comparison with those portions of the church which are adjacent. It is perhaps unfair to institute a comparison between this simple structure and the far more elaborate octagon of St. Ouen's at Rouen, this latter being the most perfect creation that exists in the style of late Decorated Gothic. But while the lantern at Rouen rises to a height of 260 feet, and that at Coutances reaches but 197, St. Ouen's suffers much from the inferiority of its western towers, which are so insignificant that even from a western aspect, when the lantern is diminished by perspective distance, it appears, in all its impressible loveliness, to overbalance and take on an air of disproportion from its juxtaposition with the lesser towers of the west. The lantern at Coutances is happily dominated by the western spires, which overtop it by 13 feet 1½ inches, and thus it is properly subordinated and does not detract from, but rather adds to the harmony of the whole building. It serves, moreover, the proper purpose of a lantern; *i.e.*, it introduces light into the centre of the church. A French writer, speaking of it, says: "It is impossible to imagine anything more graceful, more aerial, bolder and more marvellous than this cupola."

The charm of this cupola lies in the fact that both from the outside and inside it is equally impressive. In the exterior its solid mass is lightened by the turrets that rise at its angles and the long apertures of its windows. The main lines of its construction are crocketed with clusters that resemble the free and graceful curl of an opening flower. Its topmost angles are pinnacled. Seen from within it is even more worthy of admiration. Waves of light stream down through its lancets with an almost mysterious effulgence into the very heart of the nave. When the chapels and side aisles seem wrapt in gloom, and the shadows brood under the tribune of the organ, and the church wears an aspect of sombre and religious dimness and twilight, aloft the arches and friezes of the transept are illuminated as by some supernatural presence. The effect is startling and to one who has visited many other Gothic churches it is novel.

A great deal of art is exhibited in the interior construction of this lantern. There are two stories in it. A sort of triforium runs round it, and this adds depth and complexity to its conformation, and to its internal surface when seen from the floor of the transept and nave. It is said, indeed, that the famous Marshal de Vauban, when he passed through Coutances, caused a carpet to be spread on the ground under this cupola, and there lay many hours lost in the contemplation of this work, conceived and consummated by sheer force of architectural genius.

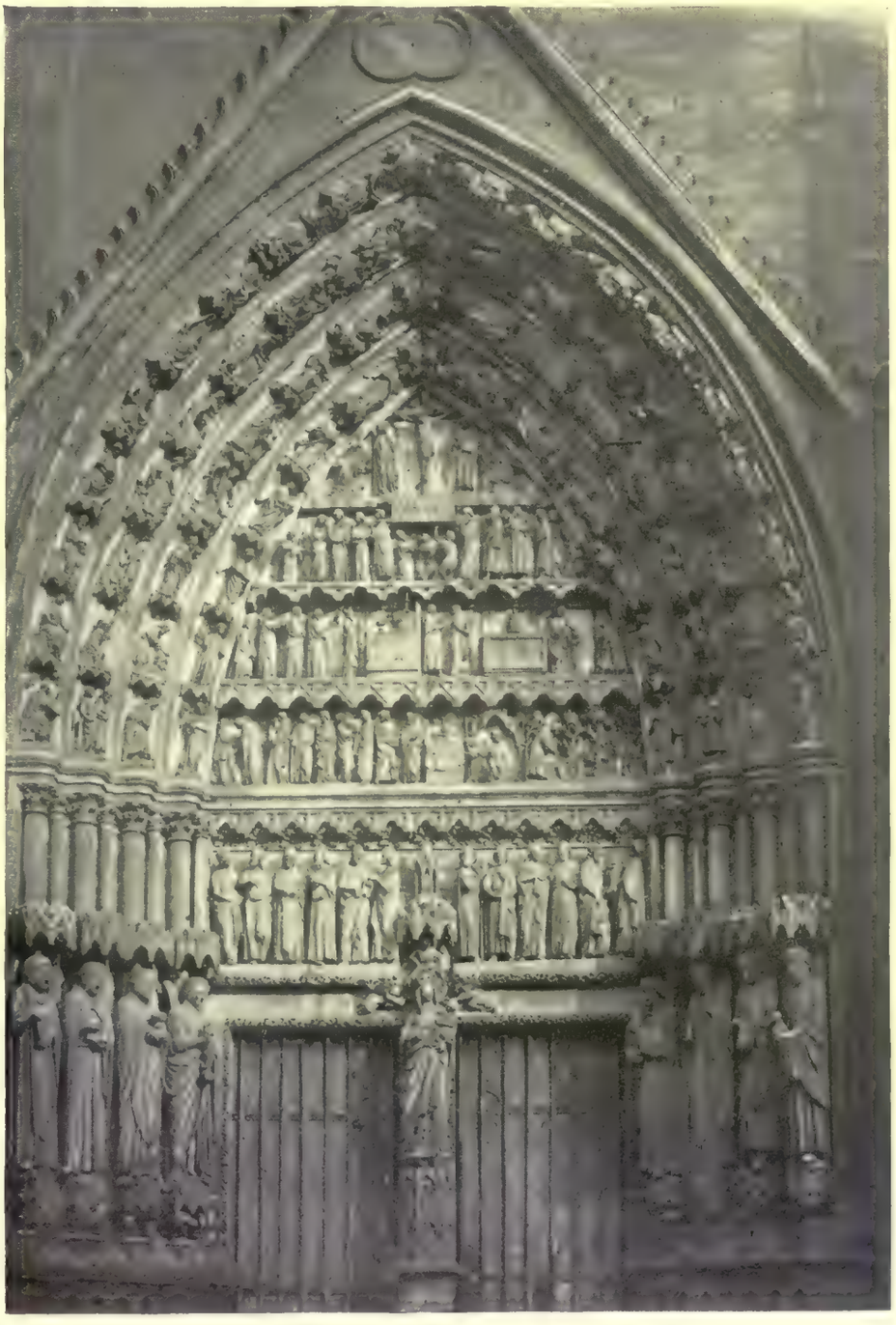
# Amiens

AS I stood on the tree-lined boulevard that surrounds the old capital of Picardy, and takes the place of the ancient walls, I recognized in Amiens the Manchester of northern France. The rattle of mills and the smoke of tall chimneys strike the senses, although the waters of Somme, parted into ten branches or canals, give it that air which caused the French king to style it "The Venice of western Europe." But though Amiens is a valley town, and though the cathedral is, like that of Rouen, built in a hollow, the size and height of this basilica make it as prominent in the view, as it is in the political and artistic history of France. For it must be first of all remarked, that there is a political significance in the erection of this, the first of the great Pointed churches in France. It was built at a time when the monarchial idea had begun to be developed in France; when the bishop and the king had begun to assert their pre-eminence over the baron and the abbot; when the unification of France was being brought, about by the unification of the episcopate with the king as the Lord's anointed, representing the secular in union with the episcopate, as representing the spiritual power within the kingdom.

The great munificence of Philippe Auguste in the building of vast and glorious diocesan churches was doubtless dictated by piety and religious devotion, but this was mingled with the astute political sagacity of the profoundest statesmanship. The cathedrals were to be emblems of episcopal dignity and authority, as being allied with and supporting the royal house in France. At the same time, church architecture at this moment launched out into a new course of development in beauty and dignity. We place Amiens cathedral as a production of the earliest ogival, Pointed or Gothic monument. As in English architecture we speak of Salisbury cathedral as a pure and flawless example of Early English, so may the cathedral at Amiens be recognized as the best example of Early French Gothic. The two cathedrals were almost contemporaneous in the date of their erection, although Salisbury was completed eleven years before the last stone was laid at Amiens. A comparison of the two cathedrals would be highly interesting, but we

Amiens—Detail of Western Portal.

have no space for it here. We may, however, remark that such a comparison would prove beyond doubt how soon the English style began to assert its original and independent character, and how easy it is to refute the common boast of French art writers that English cathedral architecture is but a weak imitation of the French style. Amiens is far more elaborate, more ornate, more ambitious in its dimensions and in its decorative features than anything to be found in England; its height, for instance, being one-half as much again as the height of Westminster Abbey, and its apse and the deep, tunnel-like arches of its great western portals being quite unparalleled in Early English Gothic.



Amiens—The Portal of St. Honore.

In the stained-glass windows and carvings of Notre Dame des Martyrs we find represented the life and martyrdom of the first apostle of Picardy, St. Firmin, who died for the faith in the year 303. His relics were enclosed in a tomb which served as an altar in the first cathedral at Amiens. In the seventh century we are told that Bishop Galve at Amiens, in visiting the church where these relics were deposited, found them to possess miraculous efficacy. The withered bones exhaled a sweet odor, and the sick were healed by contact with them. A prodigy accompanied these manifestations similar in character to that which had pointed out to St. George at Le Puy, the crest of Mont Anis as the chosen site for a temple to God. In midwinter, while snow covered the ground, the sacred place was suddenly surrounded by trees in full leaf and full blown flowers. The omen was accepted, and a new church was built on the spot, and included St. Firmin in its dedication title. Yet it was built only of wood, and in the year 881 it was destroyed by fire on the invasion of the Norsemen. Another building was immediately raised in its place, only to be destroyed by lightning in 1218, which brings us to the dawn of Gothic architecture in France. Fortunately the records of the church have preserved the name of the architect who designed and began the new cathedral. This was Robert de Luzarches, a man of noble birth, who may be looked upon as the father of the Pointed style. The first stone of the church was laid in 1220, during the bishopric of Evrard de Fouilloy, who raised the funds from the nobility and clergy in his diocese. His effigy in bronze stands on the left hand as you enter the central western portal. The cathedral was completed by two brothers, Thomas and Regnault de Cormont.

The dimensions of this cathedral are as follows: It is 456 feet in length; 102 feet in width in the interior; the roof rises in the nave to a height of 145 feet. The shape of the church is that of a Latin cross. It is quite impossible to attempt a description of the western façade of Amiens, with its two towers, its central pinnacle and the profusion of sculpture, of colonnades, of windows, statuary and balustrades which enrich the entrance of the building. The majestic size and height of this front are overwhelming in their effect, and the myriads of figures and groups in sculpture which adorn the cavern-like entrances of the lofty portals are absolutely bewildering. I shall attempt a description of a

AMIENS—GENERAL VIEW FROM SOUTHWEST.

AMIENS—WESTERN FACADE.

AMIENS—INTERIOR.

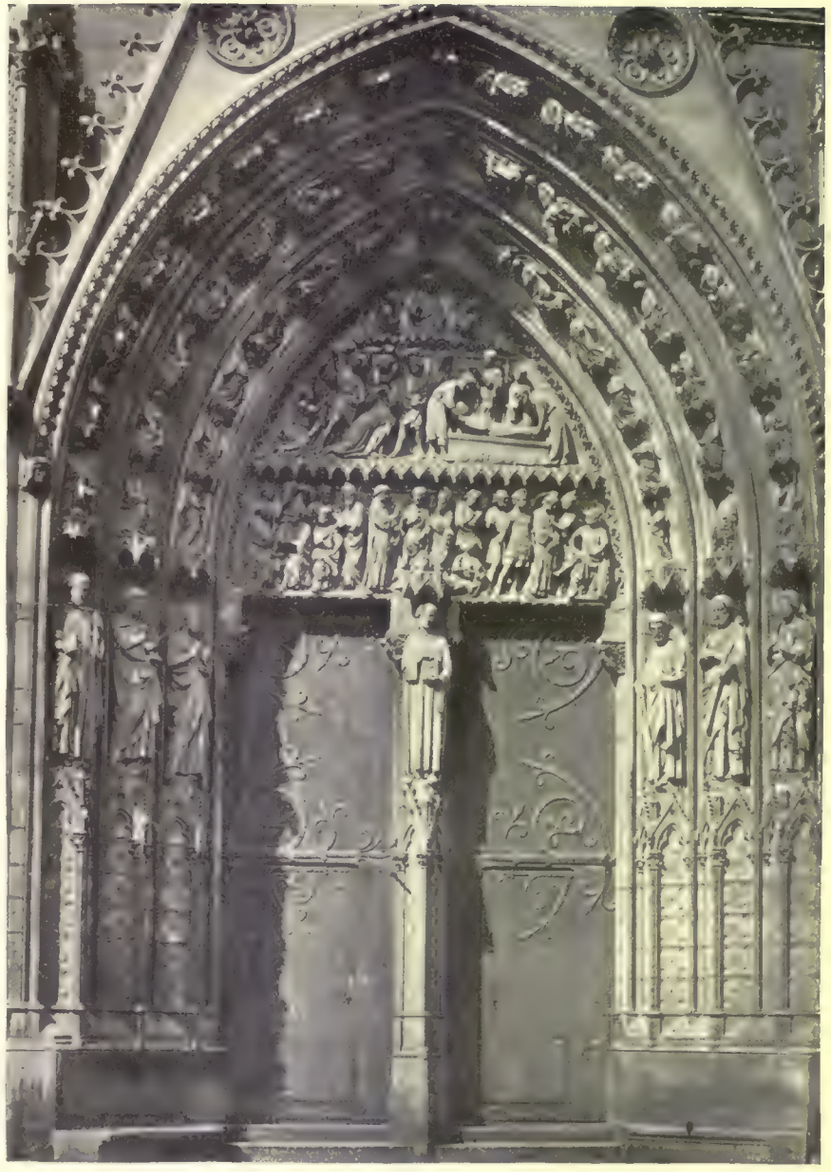
few of the principal features in a façade which is filled with theological and historic lore.

In examining the salient features of this west front, we find the lower story is divided into three portals, the centre one of which is the largest and highest. These doorways are divided by buttresses whose perpendicular lines run up the full height of the building. The voussures are filled with arch after arch of diminishing size, and statuettes crowd these lines. The most striking piece of sculpture is that which represents the Last Judgment, in which the Evil One is seen dragging off to eternal torment a king, a bishop and a monk, while angels are carrying the souls of the faithful into Abraham's bosom, the patriarch being represented by a throned and nimbussed figure, who receives into his lap with outstretched arms those who are brought to him by the winged messengers. But the most striking figure at the entrance of the cathedral is the colossal statue of Christ which stands on the front of the trumeau, or pillar which divides the central portal. In this figure the Byzantine traditions in art have been altogether abandoned. The style is purely French. It is a work perfectly unconventional. While the Byzantine style, with its stiffness, hieratic want of expression, its rigid drapery and occasional grotesqueness, stands in the history of French art as the statues of Ægina rank in the development of Hellenic sculpture, so the Christ of Amiens points to an era in French ecclesiastical sculpture only to be paralleled by the Phidian age at Athens. Here we have a figure of the world's Saviour which does not represent Christ triumphant, as He appears in the painting on the wall of the church at Auxerre, mounted on a white horse, going forth conquering and to conquer; nor is it here Christ the awful Judge of quick and dead. Such was the Byzantine conception of the world's Redeemer. The figure which is known as "Le bon Dieu d'Amiens" represents Christ as He was upon earth, a Teacher, a Healer, a Bestower of spiritual blessings. The face is one of supreme beauty and delicacy. The treatment is broad and bold, yet the modelling is simple and refined; the expression is that of serene gentleness and dignity. There is no trace either of suffering, sadness or severity on that smooth forehead, those calm eyes, the lips closed, with an expression of sweetness blended with firmness, such as might have inspired the expression of Cervantes, when he spoke of One whose countenance was a benediction. The figure is clothed in a tunic and mantle, whose drapery has been repeated over and over again in the ease and grace of more recent religious sculpture. The right hand is raised in blessing, the left hand grasps a book. While this majestic type of countenance has been by the devout artist attributed to the figure of Christ, the twelve apostles which appear on this same front are quite human in lineaments, and seem as if they were portraits of Picard peasants and monks. The sculptor has succeeded in making Christ appear God, as well as Man, while the apostles are stamped as His merely human followers.

Amiens—Interior, Looking West.

The great aim of the French architect was to secure height in the interior of his church. Towers and spires of height greatly disproportionate to the height of the roof-ridge are more characteristic of English and of Span-

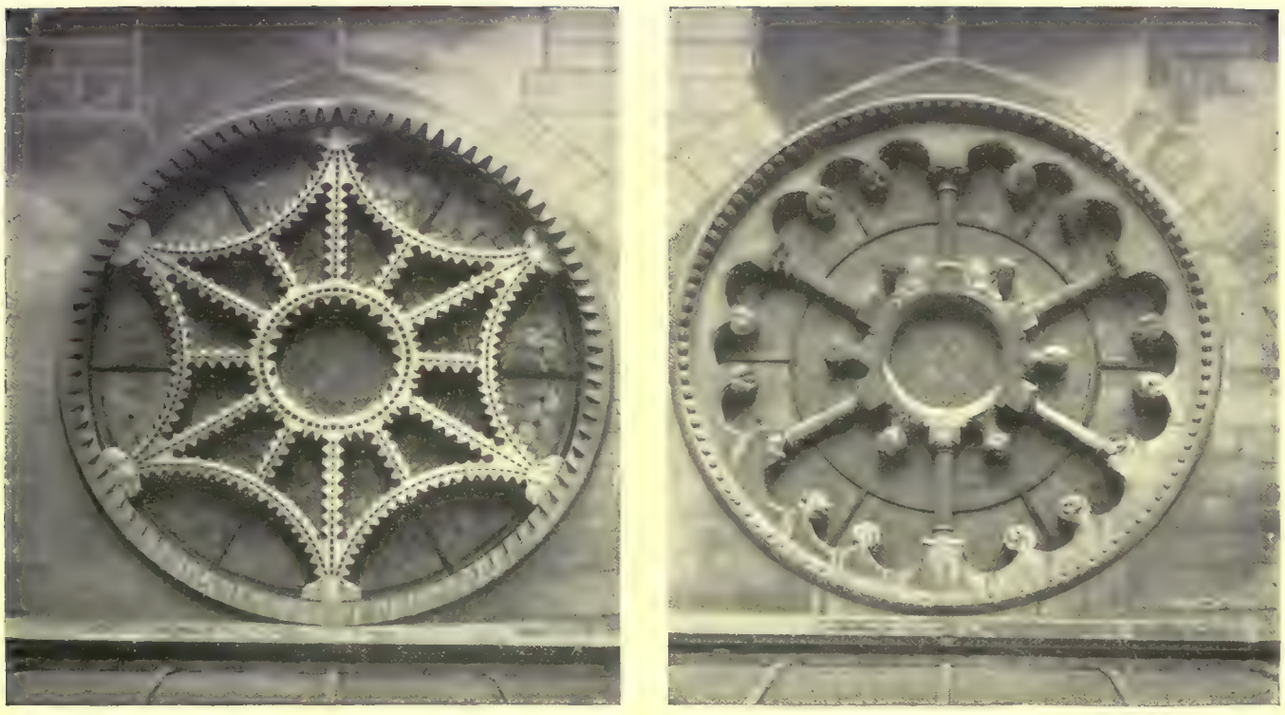
Notre Dame—Facade.



NOTRE DAME—PORTAL.

NOTRE DAME—SOUTHERN PORTAL IN FACADE.

Notre Dame—From Northeast.



NOTRE DAME—ROSE-WINDOWS OF SOUTH FACADE.

NOTRE DAME—GARGOYLE ON SOUTH WINDOWS.

last. It is safer to begin in the ninth century, when the church first received its present name. No doubt it was altered or reconstructed many times before the increasing population of the *cité* rendered a larger church necessary, and in the twelfth century Maurice de Sully, the famous bishop and builder, began the choir of a church which should be of vast proportions. The little Church of St. Stephen was demolished in order to make room for the cathedral, but its patron saint is still honored and commemorated in the sculptures of the south portal.

The work of Sully was begun in 1163, and Pope Alexander III., then an exile in Paris, is supposed to have laid the corner-stone of it. The chevet, or apsidal east end, was rapidly completed, and the cross was set on its summit in 1177. In 1187 the patriarch of Jerusalem, who had come to Paris to preach the third Crusade, addressed the people at the consecration of the high altar. When Maurice Sully died, in 1196, a good deal of progress had been made in the building of the nave. Viollet-le-Duc, the restorer of the church in this century, thinks that by the end of the twelfth century the nave was raised to a good height for at least four bays from the choir. The successor of Maurice was Eudes de Sully, and before he died, in 1208, the nave was all built and the western façade far advanced toward completeness. At the end of the reign of Philippe Auguste, 1223, the front had risen to the base of the gallery which runs below the point of the gable and connects the two western towers. But a terrible fire

Detail of Balustrade.

Notre Dame—Roof of Nave and Transepts from Between the Towers.

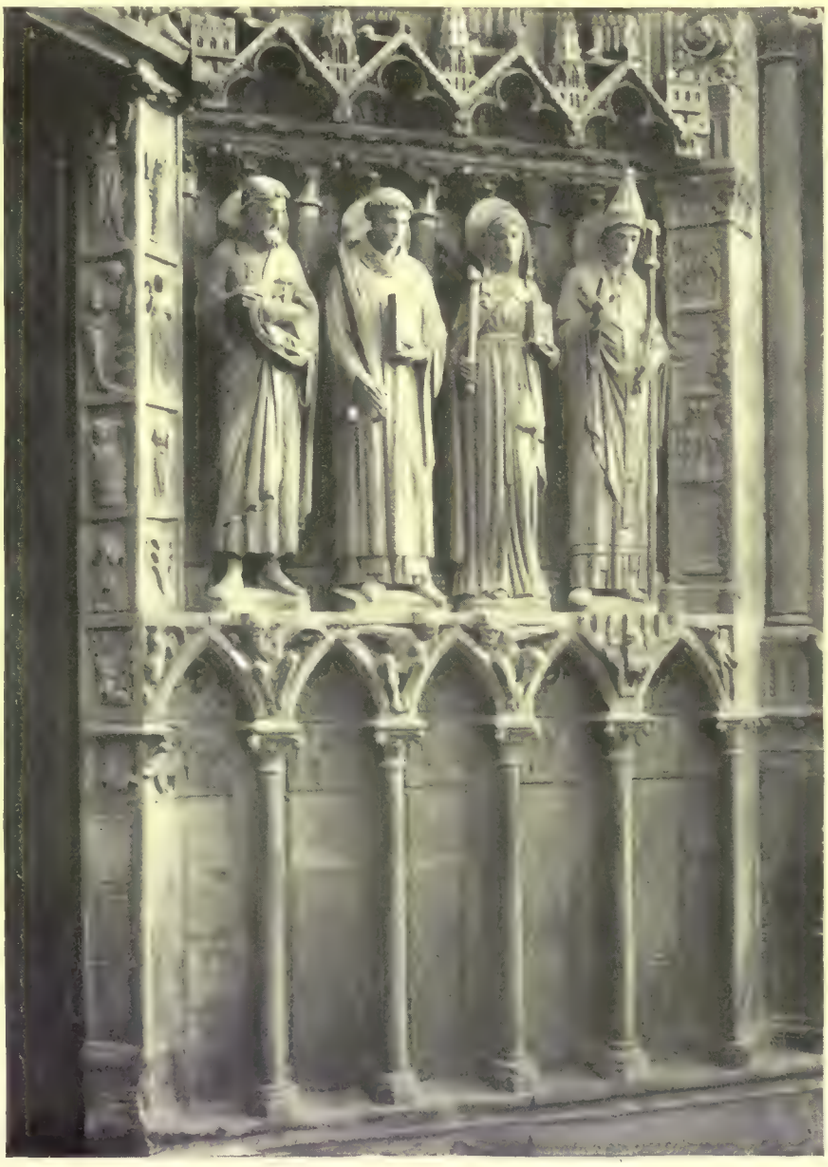
ravaged the new structure in 1218, which resulted in some modification of the original plan. The two portals of the transept were built in the reign of St. Louis, and the work on the towers was also brought to a conclusion within that period. By 1304 the church of Maurice de Sully had reached its final stage of perfection. Viollet-le-Duc expresses his wonder that in one century and a half a work of such vastness and complexity, wrought in such hard stone, could have been brought to so perfect a finish. The unity of the building is as striking as its complexity. It seems, like the cathedral at Rheims, to have upon it the impress of one mind, and to have been cast, as it were, in a mould. It is so completely harmonious that its very simplicity is disappointing to many who visit it, until they have examined it, and found that Notre Dame is in reality a world of art in itself. To traverse those points of its exterior which are attainable by the visitor, to mount its towers, thread its outside galleries, count its myriad pinnacles, and examine its numberless statues, saintly or grotesque, which crowd every point and space of its walls and buttresses, is like passing through a vast forest, or walking among the population of a newly discovered country.

On examining the exterior of the building, we find that it can be entered by six doorways. Each of them is called by a particular name. There are three in the western façade. The middle one is called the Door of Judgment,

# Notre Dame

the left, the Door of the Virgin, the right, the Door of St. Anne. The doors of the transept are called the Door of the Cloister (north) and the Door of St. Stephen (south). There is another door opening in the third bay of the choir and reserved for the use of the chapter, which bears the name of the Red Door.

The western façade as a whole is a piece of architecture of surprising dignity and weight. It is not only its great height and width that impress us. Seen through the archway of a bridge on the Seine, and diminished into a blue outline by distance, it still exhibits this stamp of majestic splendor. Victor Hugo in his famous novel has given a fine description of this west front. "There are few lovelier architectural pictures," he says, "than this façade, where, successively, yet simultaneously, the three portals with their pointed arches, the laced and embroidered band formed by the eight and twenty royal niches, the central rose in its immensity, flanked by two side windows, like a priest with deacon and subdeacon at his side; the lofty and slender gallery of arcades which support on their delicate columns so heavy a platform; finally, the two dark and massive towers, with their windows of slate, all harmonious accessories of a magnificent whole, rising in five gigantic stories, unfold themselves to the eye at a glance with their countless details of statuary, carving and masonry, and blend powerfully with the tranquil grandeur of the whole composition; vast symphony in stone, if we may use the expression; colossal effort of a man and of a people; at once a single work and complex as are Iliads and Romance stories, to which its nature is so kindred; prodigious creation, whose birth the marshalled forces of an epoch have produced, and in which from every stone is seen flashing out in a thousand combinations the fancy of the workman disciplined by the genius of the artist. This structure is, in a word, in some way an act of creation wrought by man, potent, and fertile as God's act of creation, from which it seems to have taken the double stamp of variety and of eternity."



Notre Dame—Detail of Left Portal.

The façade is divided longitudinally into three parts by powerful buttresses. These buttresses rise through the three stories which compose the horizontal arrangement of the front.

The doorways belong, of course, to the lowest of these three stories. Each of these doors is again divided into two bays by a central pillar or trumeau. Above this division rises the pointed arch, with its concentric lines sinking deep into the wall, and filled with row upon row of sculptured figures. We see a vast host of patriarchs, prophets, kings, saints and confessors. Along the sides of the entrance, as at St. Ouen at Rouen, and several other great churches, are large statues of the twelve apostles, as well as of other saints, men and women. On the trumeau we see fine figures of the Virgin, of Christ, and of St. Marcellus. Those of the figures that have survived intact are perfect of their kind, but, like similar statuary at Meaux, the carvings at Notre Dame de Paris have suffered serious mutilation from fanaticism of more than one sort. Did not Theodore Beza, who had been a student at the College of Orléans, blow up the piers of Ste. Croix cathedral, and did not the members of the Convention tear down the beautiful spire of Notre Dame?

It is sometimes difficult to express wherein lies the peculiarity, and, as I think, the peculiar beauty, of mediæval sculpture. I suppose that the essence of Greek sculpture is its originality, by which I mean that the sculptor gave to the human face and form something which existed as an ideal in his own mind, and that ideal a beautiful one by the admitted sense of mankind. The same sort of originality belonged to mediæval sculpture. It is not merely the hierarchic repose of face and figure, the conventual dress and attitude which charm us in a mediæval statue—the originality lies in the fact that the sculptors had in their minds a certain conception of beauty and goodness in the soul of man, and that while they preserved the likeness of the individual they wished to beautify, they gave to them the sweetness, dignity, and tranquillity which can only come from the "peace of God." They represented sanctity in stone

as it has never, excepting potentially, existed in the real life of an individual, and hence the effect of their work.

As I have shown in the case of other cathedrals, that these ancient craftsmen filled the friezes and tympana of their buildings with representations intended to instruct the ignorant, as nowadays the ignorant are instructed by the printed page, hence in the tympana of these western portals is unfolded the life of the Blessed Virgin Mary; who appears as she is borne to burial and as she is crowned by Christ in heaven. The tympanum of the central doorway exhibits the Judgment of the last day. Above the figure of Christ, who judges the quick and the dead, the angels in the voussures on two concentric arches of the doorway are hovering with adoring glances. In the lower panels between the arches are the personification of the vices, *i.e.*, the seven deadly sins, and the cardinal virtues; while the signs of the zodiac are also seen there as a sort of public calendar.

The iron work on these western doors is very remarkable. There is a singular legend connected with this amazing wrought work, with its foliations, bosses, mouldings and fantastic finish. The popular mind in mediæval times always made a mystery of transcendent skill or knowledge in those who were superior to others. Thus the mathematician was an astrologer, the chemist a wizard, and the smith or mason of extraordinary skill in league with an evil spirit, Biscornette—a two-horned fiend, such as is so frequently represented among the grotesque carvings of this church's exterior. Biscornette, it was alleged, in exchange for the soul of the workman, gave him power to excel his companions. But Biscornette could never forge the iron work for the central door of the west end, through which the Holy Sacrament was carried in solemn procession. He is ever wandering about the exterior of the church, into which he may not enter; and this is intended to suggest that the refuge for the Christian workman is in God's house, wherein all is good; a very striking allegory this of the perils which beset talent cultivated in vanity and unsanctified by religion, a point well brought out in Newman's sermon on "The Danger of Accomplishments." It is not without meaning, profound and practical meaning, that Biscornette is represented by the mediæval builders as perched on the outside of God's temple, which is guarded and safely kept by saints, apostles and martyrs.

Notre Dame—Flying Buttresses of the Apse.

Above the triple western portal extends a gallery which runs from one extremity to the other of the façade. It is composed of a row of closely ranged niches, in each of which is a crowned figure. It is called the gallery of kings. There is a gallery of kings at Rheims of a different character, for the kings of Notre Dame are those of Israel and Judah. These statues are all modern and take the place of primitive figures which represented French monarchs from Childebert to Philippe Auguste and were destroyed during the French Revolution. The Revolutionist could tolerate a Hebrew, but not a French king. A little above this is the gallery of the Virgin, where stands a tall statue of the Holy Mother, between two angels. On either side of this central statue are sculptures representing Adam and Eve, the Fall of Man, and his Redemption. The vast rose-window, which we call the eye of the cathedral, pierces the western wall between the Gallery of the Virgin and balustrade which connects the two towers, and above which is seen the point of the western gable. This final gallery or balustrade softens the abrupt transition from the peak of the roof to the perpendicular towers. These towers are square, and doubtless were intended to be bases for the great spires, without which no Gothic church can be considered complete. Yet there is something imposing in the massive grandeur of these towers; the mediæval writers used to say that by its very height and width Notre Dame was capable of striking terror into those who approached it. Nor is the grandeur of the towers diminished by the skilful way in which they have been pierced on their four sides with deep pointed windows, which indeed impart to them that special physiognomy, which once observed can never be forgotten. They are lightened and strengthened, so to speak, by these perpendicular clusters of columns, which open up their dark recesses, and reveal their plan of construction, and seem

# Notre Dame

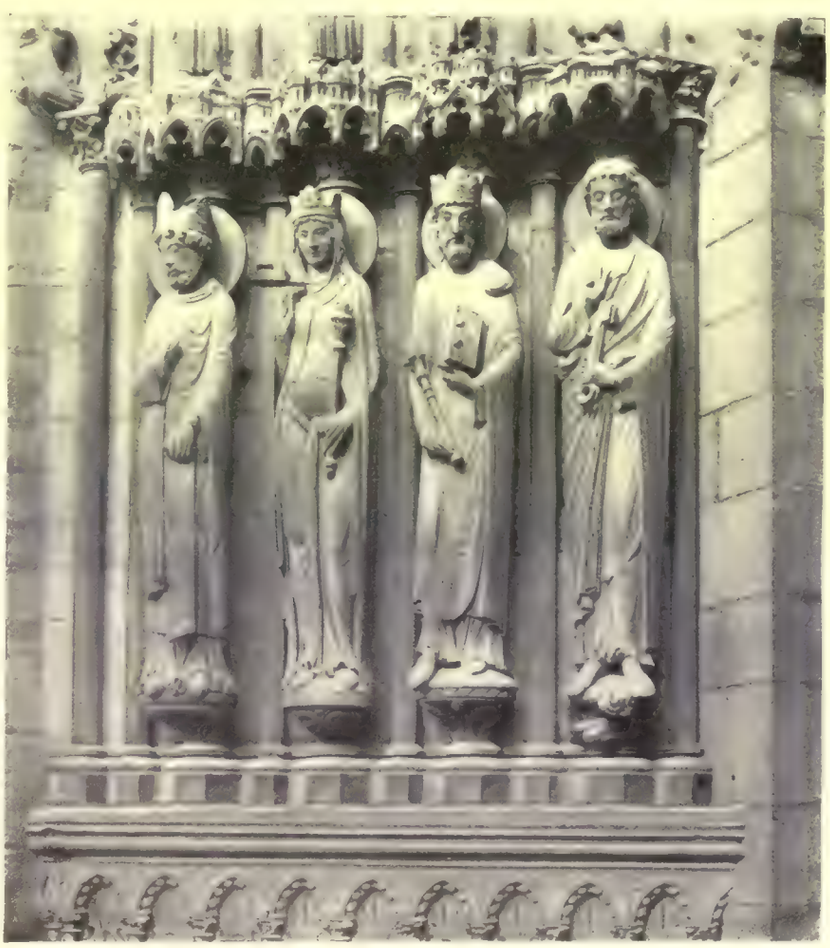
Notre Dame—Detail of Portal.

to lay bare the main logical lines on which their strength and permanence are based. But the peculiar feature of these rigid lines is that they are studded with crockets, and fretted with myriad foliations of sculptured stone, so as to soften the outline against the sky, and blend their lights and shadows like the stippling of an aquarelle. The immensity of these soaring piles of masonry necessitated some such expedient as this, to relieve it from inertness, to animate it, to keep the spectator's mind awake to the fact that this is no mountain cairn, no hill of basalt, but the product of deliberate human art, in which the hand of man has faithfully followed every profile, and fringed it as the dark cloud in heaven is fringed by the efflorescence which shades off its outline against the azure sky.

At every point of the balustrades, at every corner of arch and buttress in these towers are placed the monstrous and bizarre creatures, some of which we have reproduced in our illustrations. Monsters of all kinds, Biscornette in many shapes, fabulous birds, demons, dragons peer over the city; they are sitting, or crouching down, or standing upright, leering, grinning, grimacing. These creatures symbolize the powers of evil, and the evil things that cannot enter into the Holy City, which the church upon whose exterior they have alighted represents. By a strange piece of irony, the Convention of 1793, as well as the Calvinists that preceded them as iconoclasts, left these monstrous figures standing, while they demolished and dragged from their niches the beautiful statues of kings, bishops and saints with which the old church was then adorned, both within and without. The imagination of painter and sculptor never revelled in the creation of more hideous and revolting shapes than are gathered on the roofs and towers of Notre Dame. Among them, however, is represented an angel of God with his finger on his lips, imposing silence upon them, and silent they have been ever since they took the position they now occupy. As if to form the climax to the allegory on the gable end of the nave, a gigantic angel is blowing the trumpet of the Last Judgment.

The two towers are of equal height, but the southern is narrower than the northern tower and has one niche and statue less in the gallery of kings.

Before leaving the great façade and going round to other parts of the exterior, I must state the impression left upon my mind by this portion of the structure was that the Roman, or rather the Græco-Roman, spirit rather than the Gothic spirit prevailed in this matchless composition. The horizontal are more emphasized than the perpendicular lines. To the Greek mind, even more than to the Romans who employed the arch, the idea of the upper part of a building was that it represented a down-pressing load which had



Notre Dame—Detail of Right Portal.

need of a strong support—the pediment lay heavy on the deep frieze, and the long horizontal line of the frieze, in primitive times a beam of wood, needed stout pillars for its support. This idea is expressed wittily in the epitaph on Vanbrugh, the Renaissance architect, whose master was Vitruvius:

> "Lie heavy on him, Earth, for he
> Laid many a heavy weight on thee."

The Gothic idea is scarcely at all represented in this square, massive front, which, stripped of its Gothic trappings, might be a basilica of completely Roman mould, rising defiantly, stage upon stage, from the foundation to the summit and having all its virtue comprised in the fact that it stood firm upon its supports.

The Gothic ideal is different. The tendency of the building's movement, if we may so speak, is to be upward. The pointed spire, the narrow arch, the slender column, are supposed to be rising. The idea of support is an extraneous one, and what support is needed is like the support which the wearied hand of Moses asked for from Aaron and Hur. The Aaron and Hur of the Gothic church are the buttresses, which stand under the shadow of the wall or tower whose upward flight they assist. The horizontal lines are merely indicative of stages and divisions in the work, the pillars are foliated and branched out into the groined, roof-like trees that take root downward and grow upward, and the highest point of the structure is no heavy pediment, but a slender point of masonry, a flèche, which appears to float or hang in the air, as if it were something that needed little support from below, but was rising skyward like a blade of grass, or a flower.

Notre Dame—Biscornette and Vulture.

I confess that it was much easier to realize that Notre Dame was a purely Gothic church after carefully examining the east end. There is nothing, not even the apse, at Bourges that can compare with the apse of Notre Dame. It is from the exterior view of the choir and the sanctuary that the spectator gets a true notion of the height of the church. The wide sweep of the flying buttresses is a marvellous revelation of architectural skill. They seem less intended to support than to balance the soaring roof, which seems to rise above them at its own volition. This upward bent of the building is emphasized and borne out to the finest point of expression by the admirable proportions of the airy spire which rises over the transepts.

These transepts are quite in harmony with the apse. Their vast rose-windows, their pinnacled buttresses and their doorways give full expression to the Gothic form of their tall, narrow gables. Their façades were constructed about thirty years after the completion of the west front, and on the southern transept is still inscribed the name and date of the master builder, Jehan de Chelles, who finished the work in 1257.

In the tympanum of this transept doorway is sculptured the story of the first martyr, St. Stephen, and while Meaux has had its southern portal copied from this at Paris, I could not learn whether the same architect is responsible for both. At Notre Dame the sculptures are now in complete preservation and the whole doorway a rich as well as rare example of what mediæval works of the kind were.

On the doorway of the northern transept is the legend in stone of the Deacon Theophilus, who, in days when it was possible for men to sell their souls by direct personal and written compact to the devil, surrendered thus his hope of salvation. The story goes that he was delivered from damnation by the personal intervention of the Blessed Virgin Mary, who tore the compact in pieces. This was a favorite legend of the Middle Ages, and is the subject of one of the old mural paintings in Winchester cathedral. On the trumeau or central pillar of this doorway is one of the finest statues of the Virgin that has survived from the myriad examples of mediæval art destroyed by religious or political rage. It ranks indeed with "Le Beau Dieu" in the central doorway of Amiens, and has been described as uniting, in the expression of the countenance, "graceful beauty and maternal pride."

What is called the Red Door stands two bays to the east of this transept doorway. It is supposed to be the work of Jehan de Chelles, one of the few mediæval handicraftsmen and practical stonemasons whose names have come down to posterity. "They were the men behind the gun," who carried out what others planned, and did not get any share in the glory of great achievements. In the tympanum the Blessed Virgin Mary is crowned by Christ; St. Louis, King of France, and his consort, Marguerite of Provençe, are kneeling, one on the left, the other on the right of the central subject. On the voussures are represented scenes from the life of St. Marcellus, who was Bishop of Paris in the fifth century. Going round to the apse, we find six bas-reliefs in honor of the Virgin, and seven more repeating the story of Deacon Theophilus.

# Notre Dame De Paris

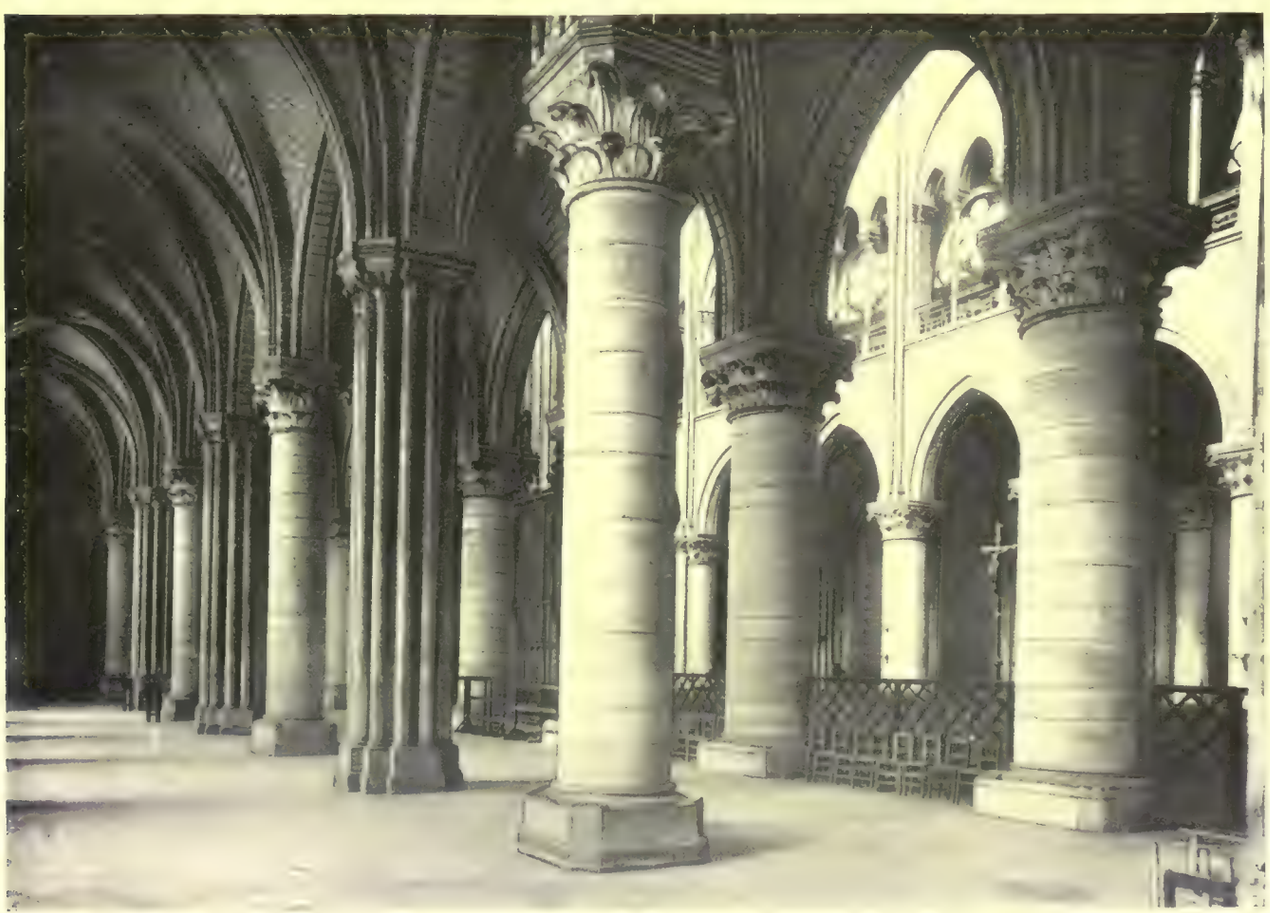
## Interior

THE exterior of Notre Dame is all the more imposing now because it can be seen from the line of the roof-top, from the summit of the flèche and towers down to the ground line. This was not the case in former years.

In early ages the church was closely surrounded by dwelling houses as well as by other churches. Narrow alleys crept round the vast buttresses, and strong old mansions nodded their gables close to its little parvise. Two other churches, St. Christopher and St. Geneviève des Ardents, were near enough to be dwarfed by its cyclopean size, and the hospital or Hotel-Dieu of St. Landry was under its shadow. There was a pillory and gibbet, a fountain and statue in the narrow court which opened before its flight of steps—with schools, gardens, and clerical dwellings closely crowded within a confined circle. What these buildings were like any one can see by going direct at Rouen from the Place de la Pucelle to the Place Hotel de Ville. In that short walk across the town he will learn what a town of the Middle Ages was when people were compelled to huddle together within the enclosure of a fortified wall. But all this is now changed at Paris.

On entering the church, to one who is accustomed to measure by the eye with some degree of accuracy the dimensions of these great Gothic buildings, the Cathedral of Paris will be a wonderful revelation both in the length of its interior lines, their complexity, and the multiform character of the architecture. It may be convenient here to give figures. The façade is 131 feet in width; the towers rise 111 feet from the crest of the roof and 226 feet from the ground. The length of the building in the interior is 426 feet.

Notre Dame is a cathedral of five naves, or of one central broad nave, and two aisles, north and south of it.



NOTRE DAME—COLUMNS OF THE NAVE AND OF THE SOUTH AISLE.

There are 37 chapels; 113 windows, not counting the three rose-windows, each of 42 feet in diameter. There are 70 pillars. The triforium, that runs over the north and south sides of the central arches, is wide and well lighted, and seems almost like another church. The openings of these triforiums into the nave, over which they form galleries, are archways, subdivided by arches of support with 108 little columns.

These figures do not help the imagination much in realizing the appearance and character of the church; which may be described as consisting of the large tower bays, with chambers both on the ground floor and second story, a nave of eight

bays, flanked by two aisles, north and south, and a row of chapels. The transept separates the nave from the choir, and is furnished at its northern and southern extremity with a portal also. The choir comes next, with its five bays, not counting the rounded east end. Such is something like a bare inventory of the parts of this marvellous building.

The interior view from the west end is very imposing. The eye detects in the long nave, supported on round pillars with floriated capitals of leaves and living creatures, a decidedly Roman feature, such as is indeed imparted to the outside by the rectangular towers. This physiognomy by no means robs the church of its character as a Gothic building; it adds to its severe strength and rugged power, and suggests the versatility and Protean variety of the Gothic idea. The profile of the mouldings of the ribs and groinings is, however, the finest thirteenth century work, and when once the eye travels upward from the square abacus of the Romanesque story of the nave, it follows the most delicate and refined of Gothic *motifs*, the slender sinew of stone that bends in a pointed arch from the wall, and unites in the boss of the roof-centre with the groining from the other side of the nave. Glancing up this vista of rising, converging, intersecting lines, the eye penetrates the mysterious shadows that hang round the transept vaulting, and reaches the choir, which seems almost as if it were another church. There it is refreshed by the varied colors in the windows of the apsidal chevet. It is at this moment that the immensity of the church dawns upon the spectator. His glance has passed so many details, such wondrous exhibitions of lightness and gracefulness in stone, he has noticed such a dense mass of pillars gathered up, as in a sheaf, by the foreshortening of perspective on one side, and on the other opening archways, through which, on the ground floor, may be seen other arches, beyond the dim outlines of chapel recesses, while overhead the long triforium opens its corridor of light like a second nave hung in the air—that when he pierces the choir and the sanctuary, and sees through the pointed arches of this latter still greater depths, he feels like one in a forest, 'mid

"widening wastes that lengthen as he goes."

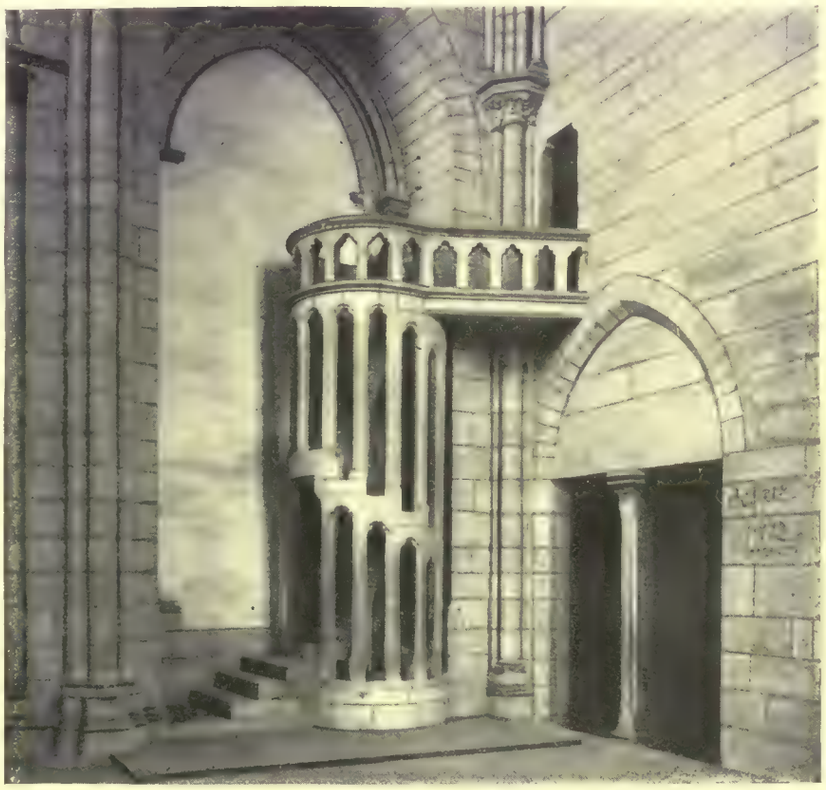
There is one peculiarity about the interior of Notre Dame which I have never seen mentioned by any traveller. Of course, every one observes that it looks like a new church, the mouldings and carvings are so fresh and sharp cut in their outlines. There is doubtless a modern air about the building, which is increased by the painting of the chapel walls, as if they were of plaster and not of stone. This coloring of walls and stencilling of designs upon them has something in it which is very cheap and vulgar, to my mind. But this is not the point I was about to mention. The color of the stone of the nave and aisles, as it shows itself under the chisel, is not of that pale, sallow color which, as Balzac says, harmonized so well in the walls of Tours with the pallid, ascetic face of the Abbé Troubert. There is a warm, pinkish tinge in the masonry at Notre Dame, which gives a novel and peculiar cheerfulness to the building, lending to it a sort of charm which we look for in vain in Winchester or Meaux. This atmosphere tinged with rose is like the fading glow of a summer sunset.

Notre Dame—The North Transept.

A remarkable feature at Notre Dame is the gallery which runs along the top of those two collateral naves, or aisles, which are closest to the main nave. This gallery or triforium is quite spacious. It runs round the apsidal east end, and leads in the west to two large chambers in the second story of either tower. It is one of the most interesting parts of the building and is peculiarly a feature of the Romanesque and Pointed style. We find no such gallery in the cathedral at Rouen, or in Ste. Croix at Orléans. The full perfection of the Pointed style, when it reached its highest development in the flamboyant, lay in repressing as far as possible all lateral and horizontal expansion. Slenderness was the object. But Notre Dame is liberal enough to embody many shades of Gothic style,

and this vast triforium is a symbol of the exuberant and unconfined comprehensiveness of the mother church of France.

The four pillars of the transept are formed by a combination of the nave and aisle pillars, as well as those of the first bay of the choir. These powerful supports have no rounded columns at their base, but rise without band or ligature to the wall plate, where they are crowned by a capital, which supports the ribbed arch of the groined roof. Standing in the transept it is impossible not to notice the rose-windows at the north and south ends. All the rose-windows at Notre Dame are fine. Their tracery is above criticism, and their glass, which is the only ancient glass in the church, is bright and harmonious. The fate of the windows of Notre Dame is extremely melancholy. We are told that in the eighteenth century there lived a certain Pierre Levieil, who professed to be a maker of stained windows, although he must have been utterly ignorant of Gothic art. Through his influence and writings all the exquisite glass of the nave was deliberately destroyed and the windows were filled with plain panes with monograms and borders of *fleur-de-lys*. Levieil has given a minute description of the ancient work he so ruthlessly demolished, and which, he considered, dated from 1182. All the three rose-windows are indeed filled with pictures intended to glorify and extol the Blessed Virgin Mary. But the rest of the windows in the church are modern; all have been restored during the present century, and the light that comes into the church falls not through the inane blankness and frippery with which Levieil would fill the



Notre Dame—Chapel of the Catechism, in the S. W. Tower.

Notre Dame—Triforium, South Side.

NOTRE DAME—THE NAVE, LOOKING EAST.

NOTRE DAME—LOOKING WEST, FROM THE CHOIR.

building, but through clusters of pure and splendid color, designs of glorious imagery, and all the varieties of tone and tint in which the skill of modern artists can steep the transparent pane.

The choir of the church in the thirteenth century had no opening into the nave. A stone screen extended across from the northeast to the southeast transept pier. This screen was called a jubé, from the words of blessing which were pronounced from the tribune which surmounted it: "Jubé, Domine," etc. ("Command Thy blessing, O Lord," etc.) Above the tribune was an immense crucifix, facing the congregation. Around the choir were painted on the stone the main incidents in the life of Christ. The choir was entered by lateral doors, the choir offices being something quite distinct from the nave and chapel services. The back of the stalls were carved and canopied on the outside, and round the ambulatory can still be seen, in high relief, those of these beautiful works of art that have not been destroyed. On the north fourteen panels are still standing.

It is well known that Louis XIII. of France dedicated and devoted his kingdom to the Blessed Virgin Mary. He made a vow which was to take effect in the enrichment of the edifice. "We will cause the high altar," he said, "to be rebuilt in the cathedral church of Paris, and will erect a statue of the Virgin holding in her arms the figure of her Precious Son after His descent from the Cross: and we will be represented at the feet of the Son and the Mother, in the act of offering to them our crown and sceptre."

"The Vow of Louis XIII.," as the work was called, was not begun until the year 1699, in the reign of Louis XIV. It was completed the year before the death of this latter monarch. The famous Robert de Cotte superintended the workmen and artists who toiled upon the elaboration of what was as much a pompous monument to regal pride, as a tribute to religion. Some parts of the group are still found at Notre Dame, but only *disjecta membra:* behind the high altar is the Pietá, by Nicolas Coustou, still known as "The Vow of Louis XIII.," and on each side of the altar are the kneeling statues of that king and Louis XIV. Belonging to the same vast group are the six angels in bronze which stand on shorter Romanesque pillars before the main columns of the sanctuary. These figures bear the emblems and instruments of the Passion, the nails, the spear, the hammer, the scourge, the crown of thorns, and the sponge.

Viollet-le-Duc was a Gothic architect to the marrow, and he knew how to value at its exact worth the carvings of the Renaissance. He has expressed his profound admiration for the strength and simplicity of the mediæval carvings, whose serene and conventional grace adorns the ambulatory round the choir. For the back and front of the stalls at Notre Dame are sculptured in a very different style, and with a very different object. The back of the stalls, as we have seen, is genuine mediæval handicraft. Those inside the choir belong to the work known as "The Vow of Louis XIII.," and are indeed beautiful in another sense. This work also has been highly commended by the great French architect. And deservedly so. Many of the panels bear the monogram of Louis XIV., in whose day they were executed. There are eight panels, alternately oblong squares and ovals on each side. No one can deny that Jean Goujon, sculptor to the king, who furnished the designs, has produced a work of rare artistic beauty and singular delicacy. Here we see religious *motif* interpreted by classic skill in execution. The subject of these inimitable bas-reliefs, which contrasts as much as their manner does with the alto-reliefs on the reverse of the screen, is the life of the Virgin, or the main scenes in which she appears in legend and in the Holy Scriptures. On the right hand side we find: (1) The birth of the Virgin; (2) The Presentation of Mary in the Temple; (3) Mary taught by her mother Anna; (4) Marriage of the Virgin; (5) The Annunciation; (6) The Visitation; (7) Adoration of the Shepherds; (8) Adoration of the Magi.

At the left hand side the panels represent: (1) Mary at the foot of the Cross; (2) The descent from the Cross; (3) The Day of Pentecost; (4) The Assumption.

Then follow four allegorical figures, with the implication that they were especially suggested by the life of Mary, *viz.:* Religion, Prudence, Vigilance, Suffering.

Victor Hugo mentions especially the "variety" exhibited by the different parts of this great cathedral, and compares it to the variety of Nature herself. In that case these bas-reliefs of Jean Goujon, some of which were the work of his own chisel, others by artists chosen by him and working under his direction, may be likened to exotic flowers transplanted from a teeming tropic country and ranged side by side with more sober and hardy plants of the country to which they may be said but recently to belong. It is indeed right that Notre Dame should have been decorated in the minor parts of her vast interior by pencil and chisel whose expression indicates the inspiration of many styles. So long as the main lines and proportions of a building of this sort are preserved, the details may be of several styles. As there are niches of saints of many ages and nationalities, so there are panels and alcoves for many artists and of many schools to fill and adorn. Notre Dame is a national church in more ways than one, and it is right that national art should there express its religious feelings in many forms.

I cannot, however, say that I think a nave of a cathedral is the proper place for statues of knights on horseback in their war-like attire, or colossal statues such as that of St. Christopher. The case of Westminster Abbey and St. Paul's in London is an instructive warning on this point. The religious solemnity of a place of worship is not increased by the presence of a host of realistic human figures in bronze, wood or marble. A Christian church is not a Pantheon or a Walhalla—a place for earthly hero worship, or the exhibition of human greatness, wit or valor. The old Crusaders were represented as at rest on their tombs, the lines of which, sculpture and all, harmonized with the lines of the pavement on which they were set. The niches, panels, arches and alcoves of the great church provide sufficient room for monuments which neither break the vista, nor violate the structural lines of the edifice. A good example of a monument constructed on the principles here outlined is the mausoleum of Marshal de Guebriant, in one of the chapels at Notre Dame.

Nor must we forget that Notre Dame has been for years the great national cathedral of France. In time of widespread public calamity or national triumph, this temple has been the shrine of intercession or thanksgiving. In its font royal princes have been baptized, and from its altar steps the blessing has been pronounced on royal espousals. The *Te Deums* which have given voice to national joy have echoed through its vaulted roofs, and the flags taken from the conquered enemies of France are hung beneath its arches.

He who knows Notre Dame de Paris may almost be said to know the history of France in its royal succession, its religious conflicts, its revolutionary outbursts, its art development, its varying tide of national emotion, joy, grief, triumph and thankfulness. It now stands in a completeness perhaps as far as possible in accordance with the design of its Gothic architect, and may be in some respects regarded in all its parts, as well as in grandeur of form and beauty of situation, as the most perfect of existing Gothic churches.

# Rheims

FRENCH cathedrals have, as it were, a royal character, and this is emphasized especially in the history and architecture of Rheims cathedral, which became, from the time of Philippe Auguste, the church at whose altar the kings of France were crowned. If Notre Dame de Paris, before the Revolution, had unniched the saints and kings of France from its great façade—bore the effigies of French monarchs and not those of Hebrew history; if Amiens had also its gallery of kings crossing its front beneath the great rose-window, Rheims had its sacred ampulla sent down from heaven to Remigius for the purpose of anointing in baptism that barbarian to whom he had sternly said at the font: "Bow thy head, fierce Secambrian; burn that which thou hast hitherto adored, and henceforth adore that which thou hast been wont to burn."

From the time of King Clovis the Catholic Church became the especial object of fostering care to the royal princes of France. It may be literally said kings were her nursing fathers, and queens her nursing mothers. It must, moreover, be recollected that by the baptism of Clovis Arianism was stamped out in western Europe. The northeastern barbarians had received Christianity from the emissaries of a Roman emperor who denied the Divinity of Christ. What especially aggravated the grievous sufferings of the western town which the Goths conquered was the fact that the conquerors fanatically demolished religious buildings of the Catholic faith, drove away the Catholic clergy, and set up in their place deniers of the Nicene Creed. Hence, we must look upon Rheims, under the fostering care of Clovis, as being in some sense the cradle of the Catholic Church in France.

But the origin of the Church at Rheims dates from the third century, when we are told Pope Fabian sent into Gaul a band of bishops and teachers. Rheims was chosen as the seat of an episcopal primacy, and it was in the church built by St. Nicaise, or Nicasius, in 401, that Clovis was baptized and crowned in 496. This ancient building, doubtless of simple Roman proportions, was rebuilt in the reign of Louis the Debonair in 822, when Ebon was archbishop. We are told that Romuald was architect, and that the church was completed during the bishopric of the renowned Hincmar, that champion of the truth, that mighty builder, that defier of kings. The church of Hincmar was worthy of his reputation. It was completed with a magnificence which vied with the churches of Constantinople, Ravenna and Rome. It was considered in its day the most splendid church in France. Its roof and walls blazed with gilding and many tinted paintings. Its floors were of marble and mosaic. Rich tapestries hung round the choir, and its treasury was filled with masterpieces of the goldsmith and the jeweler. This church continued to be the wonder of Gallic Christianity until the beginning of the thirteenth century, when it was destroyed by fire. It is remarkable to notice in the history of French cathedrals how many of them were rebuilt just at the time when the Pointed style, which may be called pre-eminently the Christian style of architecture, had come to birth almost simultaneously in various countries of Europe. We are obliged to come to the conclusion that the pointed arch was introduced in Germany, France and England by the Crusaders, who

RHEIMS—GENERAL VIEW, FROM THE NORTHWEST.

RHEIMS—INTERIOR, LOOKING EAST.

RHEIMS—WESTERN FACADE.

# Rheims

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Rheims—Details of Niche and Rose.

The Church of Notre Dame of Rheims would require a volume to describe it completely. The west front is perhaps the most elaborate to be found in France. The three vast portals, peopled with statues of colossal size, their arched vaulting covered with saintly and angelic figures, the mighty rose-window, flanked with pointed openings, crowned with carved tabernacle work, and the great gallery of kings crossing the whole front, just below the peak of the gable, and above all, the two towers pierced by majestic windows and supported at each corner by niches with three open faces, give an impression of richness and brightness and grace, mingled with that indefinable majesty, which is due partly to the vast dimensions, partly to the harmonious proportions of the whole structure.

The divisions of the front façade resemble somewhat the same part of the edifice at Amiens, excepting that it is far more florid, and less strict and severe in its main divisions. At Amiens the details are kept in strictest subservience to the structural lines of the edifice. At Rheims it is the magnificent wealth of details that crowd upon the view. The walls and arches are surcharged with statues, with niches, with brackets, pinnacles, tracery, foliage, finials and turrets. The sides of the entrances of the three portals are crowded with colossal statues, thirty-nine in number, representing patriarchs, prophets, kings, bishops, virgins and martyrs.

Rheims—Triforium.

On the trumeau of the central gate is a fine statue of the Virgin Mary; on the sides of this trumeau are bas-reliefs, representing the Fall of Man, of whose restoration Mary should be the instrument. It is quite characteristic of a mediæval church that we should find, on the lintels and side-posts of these doorways, emblems of agricultural work in the various seasons of the year, as well as different symbols of arts and handicrafts. Amid the carvings of these doorways are the heroes and saints of the Old Testament, types and forerunners of the Messiah, as well as historic scenes, representing the Redemption of the World, the Conversion of the Gentiles, the Resurrection of the Dead, the Last Judgment, the Condemnation of the Wicked, the Reception of the Just into the habitations of the blessed. Finally, the Assumption and Coronation of the Blessed Virgin sums up, with an imaginative legend, this series of Christian dogma perpetuated in stone. But the mediæval genius is many-sided, and never satisfied with that which is beautiful alone; and this magnificent array of Christian carving would not be complete to the mind of the mediæval artist, unless he had crowned the angles of his building with a series of grotesque gargoyles and allegoric statues, representing the streams that watered the earthly paradise, while at the summit of the roof are niched angels, bearing instruments of music. As the rose is a peculiarity of Gothic churches, and from its remarkable shape gives ample room for sculpture in stone, and color in glass, so the rose at Rheims is among the most beautiful examples of the kind, and illustrates the principle that the rose is intended to light up high, remote and shadowy spaces in a long nave or aisle. Above the great rose-window is a pointed arch in whose voussures are ten statues, relating the history of David, while over this arch runs a band of niches, forty-two in number, in which are colossal statues of the kings of France from Clovis to Charles VI. The kings are calm and stately figures, some of them holding in their hands a sceptre, and all wearing the crown upon their heads. In this sublime façade is the history of the world. The lot of toil among the people is recognized side by side with the supremacy of kings, and as having some share in the glory of God and of His saints. The wisdom of the ages and the truth of the Gospel are here blended together, and no more wonderful vision of the unity of human life, in all its ranks and stages under the protection of religion, was ever conceived or described in the language of art.

Rheims—Western Rose.

The two portals of the transepts are richly decorated in harmony with the style of the western façade. A graceful spire rises from the eastern part of the roof. It is called "The Angel's Spire," from the fact that poised upon its summit is an angel covered with gilt and holding aloft a cross. This turret rises 59 feet above the roof of the church. The church itself is 486 feet in length, and from the vaulting of the roof to the pavement is 125 feet. The towers are 272 feet high. I noticed the church is built in the form of a cross, but the transept is very close to the apse, so that the choir being too confined for the great ceremonies, such as that of royal coronations, which used to take place there, has been extended westward across the transepts so as to take up three bays of the nave. By this means the choir has become enlarged more than is necessary for ordinary purposes, and the choir at Rheims may be compared with the arrangement prevalent in Spanish churches, for it is divided into three parts, that in the nave being the choir proper, the part more easterly than that is the sanctuary, while the third

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division close to the apse was the treasury of the church, containing vessels and images, reliquaries and relics offered by the great ones of the earth. All these precious objects were carried off during the Revolution. The *sans-culottes* broke down also the richly carved jubé, or screen, which at one time rivalled that at Albi.

There are seven chapels at the east end of the church, but none are found in the naves. The plainness of the nave, in comparison with the ornate character of the exterior, is very remarkable, but this plainness detracts nothing from the impressiveness of its long arcades, its towering roof, the noble lines which rise from the ground and support, as it were, on slender sinews of stone, the shadowy ceiling. The rose-windows, four in number, are filled with glass of the thirteenth century, and the tall windows of the chevet and clerestory contain a many colored mosaic of a similar sort. I was particularly struck with the rose-window over the western portal. It represents the Beatific Vision; the Eternal Father is throned in the central ring of the window, and in the radiating panes is the Hierarchy of Paradise, angels and archangels and all the company of Heaven, while in a wider circumference are grouped the redeemed, contemplating in adoration the majesty of God.

Rheims—North Lateral Portal.

I noticed two very interesting tombs in Rheims cathedral. The first was the sarcophagus of Jovinus, the Christian prefect of Rheims, in the fourth century, who protected the church and was originally buried in the Abbey of St. Nicaise, from whence his tomb was brought to the cathedral. It consists of a single block of snowy marble, nine feet long and four feet high, on which the consular general is represented in a spirited bas-relief mounted on horseback and saving the life of a man from the lion, in whose flank Jovinus has launched his spear. Very fine indeed is the workmanship of this monument. The figures which surround Jovinus are men of handsome countenance, evidently portraits, their dress and arms being finished with the utmost nicety of detail. The figures are about half life-size. The other tomb is that of St. Remigius, a Renaissance work erected by Cardinal Delenoncourt in 1533. It is sumptuous and gaudy rather than beautiful. Twelve statues, full life-size, represent the twelve peers of France, six are the prelates of Rheims, Laon, Langres, Beauvais, Chalons, and Noyon; the six lay peers are the dukes of Burgundy, Normandy and Aquitaine, and the counts of Flanders, Champagne and Toulouse. The white marble of these somewhat stagey figures is beautifully worked and the effect is imposing.

The western wall of the interior is faced with niches, in which the statues seem to emerge from a cloud of gloom. At one time tombs of the most magnificent sort crowded the aisles, enshrining the relics of saints and bishops, but during the raging of the Terror the Revolutionists violated these tombs, seizing their treasures, breaking down with axe and hammer their carvings. But, after all, the Church of Notre Dame of Rheims does not seem to have suffered very much loss from the clearing away of these obstructions to the vista of her arcades, which now depend for their solemn beauty upon the simplicity and dignity of their lines and proportions, the effect of their windows, and the religious gloom which lingers in their lofty recesses.

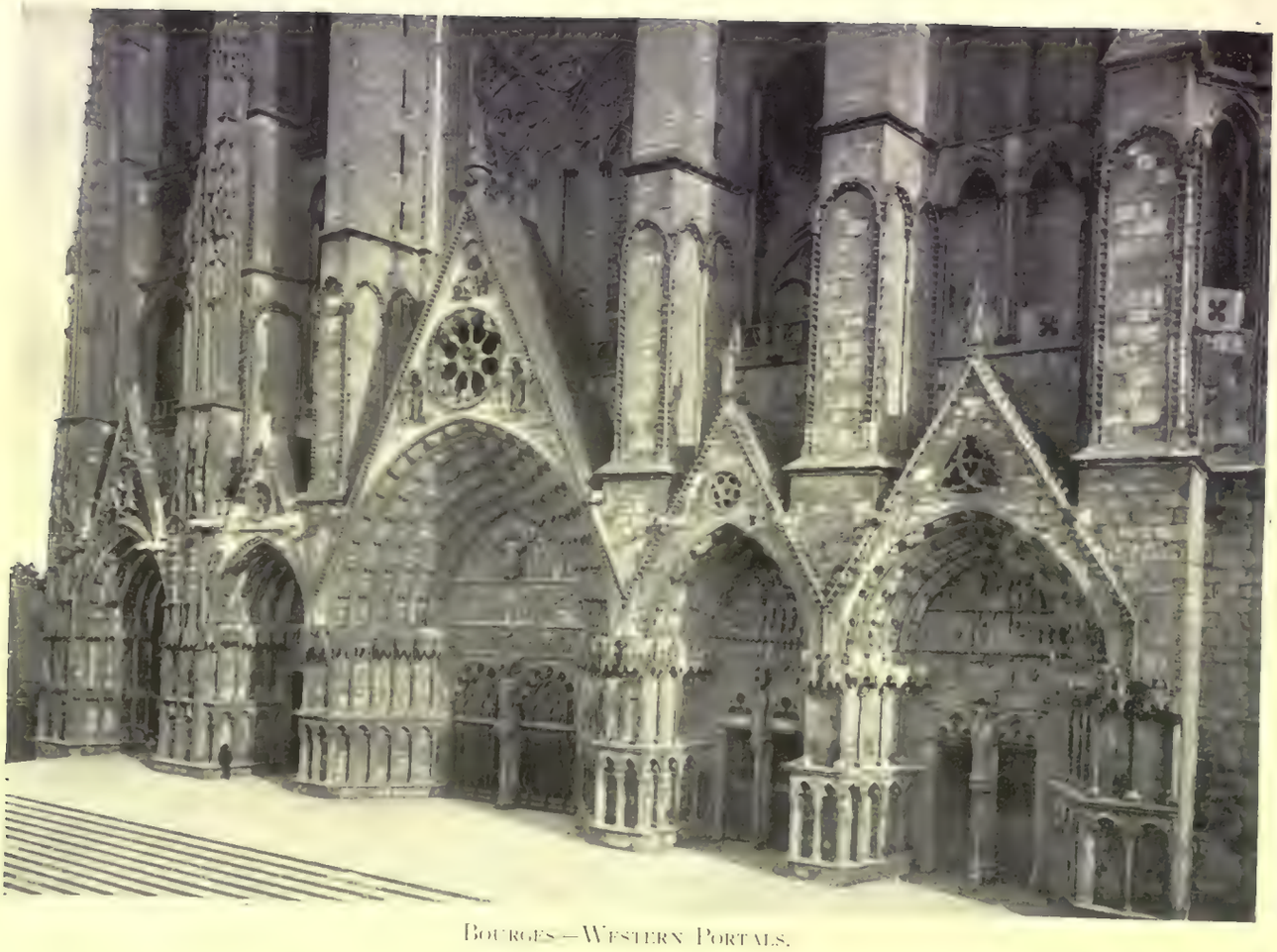
# Bourges

WITH the cathedrals of Amiens and Rheims ranks the Church of St. Etienne at Bourges, but the west front is a somewhat irregular pile of gigantic dimensions, whose prominent features are the deep, projecting buttresses, and the five portals that open upon the five naves of the interior. But the vast height, the broad masses of masonry have a powerful effect, and since the architect appears to have aimed at size and elevation more than anything else, it is not too much to say that he has been eminently successful. If the west façade of Bourges is destitute of grace, it has at least the sublime and ponderous proportions which strike us in the aspect of an Egyptian pyramid. The strength and stability of the

Bourges—From the Southeast.

building are imprinted on every line of the masonry. This must in part be attributed to the fact that this face of the building has been rebuilt or rehandled over and over again. The cathedral at Rheims was built as a statue is cast, in one jet. The single mould was fashioned in the mind and design of the architect and was at once, and for all time, put into perfect concrete form by the labors of myriad artificers. But the façade at Bourges was built partly in the thirteenth and partly in the fourteenth centuries. The north tower, which is the highest of the two western towers, was begun in the year 1508, and bears traces of Renaissance construction. Some of the great buttresses are supports added to the original work for purposes of stability. Nothing, however, can detract from the dignity of the five great portals, with their cavernous voussures and their multitude of statuary. Above the central portal are two great windows surmounted by the rose, and a lesser rose-window appears in the angle of the topmost gable; but the glory of Bourges is its long nave, its apse and the flying buttresses which encompass it. I, however, found that the western carving, which had survived the fury of the Puritans, was still very admirable in execution. The Last Judgment in the central tympanum was somewhat fresh in treatment. In the centre Christ is seated in the midst of angels. His mother and the disciple whom He loved are kneeling on each side of Him. Below is the separation of the Judgment; St. Peter leads the just to the gate of heaven. On the left devils are flinging the unjust into a fiery furnace, while several smaller demons are blowing up the flames with bellows. There are six rows of niches filled with figures of angels, patriarchs, prophets and saints, which are carved in the best style of French ecclesiastical sculpture. The other portals are also enriched with sculptures, representing the stoning of St. Stephen, the patron of the church, and the acts of St. Ursin, one of the early apostles of the province of Berry, of which Bourges is the capital. On the right hand side portal St. Ursin and his companion, St. Just, are preaching the Gospel in Berry. There is also a very fine Death of the Virgin in this doorway.

The windows fill the walls between each pair of flying buttresses, and above the windows in the two upper stories are bull's eyes, two in number, which seem to show that the architect was anxious both to lighten the mass



Bourges—Western Portals.

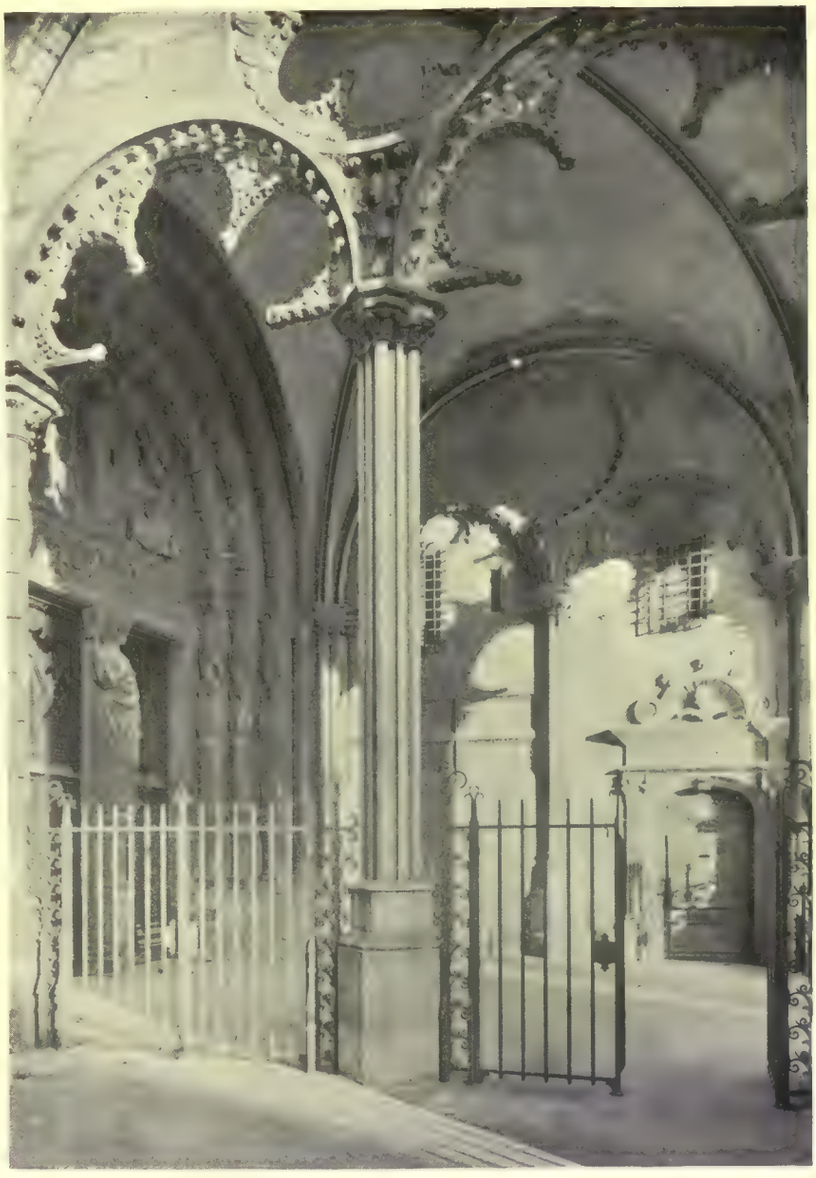
Bourges—Interior, Looking East.

Bourges—From the Northwest.

of masonry as much as possible, as well as to introduce into the building as much illumination as he could.

The east end of St. Etienne's church projects over the steep side of the hill, on which it is built, and the substructure forms one of the most remarkable crypts in France. It is not like many crypts built in the Roman or Byzantine style, but belongs to the Early Pointed of Amiens. It stands in a semi-circle following the lines of the upper apse, and contains some striking monuments, notably the effigy, excellently rendered in marble, which Charles VII., before starving himself to death in the castle of Beauregard, for fear of being poisoned by his son, afterwards the crafty Louis XI., raised to his uncle, Jean le Magnifique, duke of Berry. In this crypt there is also a very remarkable statue of the Blessed Virgin.

The interior of the church has always struck me as being by far the grandest to be seen in France. The central vaulting is 123 feet from the pavement. Sixty vast piers support this central nave. The double aisles, of which the innermost is 65 feet high, extend on either hand, with a maze of columniation almost recalling the Christianized mosque of Cordova. The perspective of these arcades is simply magnificent. The capitals of each pillar are carved with the faultless skill of thirteenth century Gothic. There are eighteen chapels on each side of the church. Above all, there is the glow of tinted windows in the double clerestory of apse and nave. The windows of Bourges are the most remarkable in all France and date from the thirteenth to the seventeenth centuries. A volume has been written on these windows by Martin and Cahier, in which they are reproduced in colors and explained with a vast amount of archæological learning. The dimensions of St. Etienne's cathedral are as follows: Length, 381 feet; breadth, 135 feet; the height I have already given.



Bourges—Side Portal.

The town of Bourges is built on a hill which rises abruptly from an undulating plain. I stopped at Bourges on my way from Tours to Lyon, and as I approached the city, the cathedral, in spite of the lowness of its towers, seemed the main object in the sky-line of Bourges. Some old watch-towers, out of the sixty that once surrounded the fortress town, are still standing, but they only serve to throw into greater prominence the cyclopean mass of the solemn cathedral. Bourges, indeed, has been a fortified place from the time of Cæsar, who, in his Commentaries, bears witness to the strength of its position. During the Middle Ages it fell under the lordship of that ducal house whose name has become so closely connected with the history of French royal families.

It would seem that the Cathedral of St. Etienne occupies a site on which a Christian temple has stood since the days of the Emperor Decius. We read that in the year 251 Leocadius, who commanded the Roman garrison at *Avaricum* (the Latin name for Bourges), became converted to Christianity by the preaching of Bishop Ursin, and was touched with compassion for the little Christian congregation, because within the crowded area of the walled town, there was no open space on which they could erect their church. He therefore pulled down a certain portion of his own palace which bordered on the ramparts, in order to provide them with an oratory. St. Ursin, on starting for Gaul, had taken with him some relics of the first martyr Stephen, as being a necessary part of his missionary equipment, but he had as yet found no sanctuary in which to deposit these treasures. When the altar was raised under the shadow of the battlements, the relics of St. Stephen were placed beneath it, and the new shrine was consecrated in the name of the proto-martyr. For a hundred years, this little temple of God resounded to the prayers and praises of the faithful. In the fourth century it was too small to accommodate the flock, and St. Palais, the ninth Bishop of Bourges, according to the famous Sidonius Apollonarius, projected the building of a new shrine in the fifth century. Sidonius, Bishop of Clermont, a poet whose writings have done so much to illustrate the early history of religion in France, gives an interesting account of the enterprise, which reached a successful accomplishment in 380. This church

# Bourges

Bourges—The Crypt.

stood entirely within the circle of the city walls, while the apse of the present structure stretches out above the ditch or moat of the old fortification. It was Bishop Rodolph, of Turenne, who rebuilt the Church of St. Palais in the ninth century, but his successors, especially Archbishop Gauslin, the son of Hugh Capet, and brother of King Robert the Pious, advanced the work with special zeal. Gauslin died in 1030, but not before he had done his best to make the two kings, his father and his brother, contribute generously from the royal treasury toward the completion of the work. King Philip the Fair gave much assistance toward the building of the lower vaults in 1315, but the church was not consecrated until nine years afterwards, when the work on the interior had been completed by Archbishop de Brosse. This ceremony took place on May 5, 1324, being the festival of St. Nicholas; and the archbishop may be quite excusable when, on seeing the vast interior, fresh and bright from the last touch of the sculptor's chisel, he exclaimed, in the proud words of Justinian, on the completion of St. Sophia's at Constantinople, "Solomon, thou art surpassed."

The cathedral at Bourges impressed me very much in two particular points. The first was its deviation from the general plan of Gothic structures, caused by the absence of the transept. Yet in the interior this does not make any perceptible diminution in grandeur. The five naves are so ample that at any point the eye is capable of constructing the cross which forms the foundation outline of so many structures. We perceive a tendency in many churches of France to obscure the outline of the cross by adding a nave to the choir which runs parallel to the north and south walls of the transept. Bourges has simply continued this aisle westward and added two more to the usual three portals of the western façade. The adding of this extra nave is no artificial separation of the ground floor into many colonnades, as at Meaux and the little church at St. Flour, but a sincere and simple constituent of the church's construction, for there are two triforiums and two rows of clerestory windows. This has necessitated a development of the flying buttress at Bourges which is almost unparalleled, and forms the second feature in its points of interest. The buttresses at Bourges have to support two clerestories; they form the most conspicuous portion of the church's exterior. The contreforts are remarkably massive and tall, and these circling supports, with their ample stride and graceful proportions, eclipse, in beauty and impressiveness, even those of Notre Dame de Paris. The exterior of Bourges indeed presents one of the most perfect specimens of the Gothic style to be found.

Bourges—Side Portal.

# Chartres

FOR many a mile over the rich corn-fields of Beauce, of which ancient district Chartres was once the capital, the spires of Chartres are visible. The river and the hill constitute at Chartres the basis of its strength in long-forgotten warfare; its walls in piping times of peace have been levelled into leafy boulevards, but it may still be entered through one of the antique gates that survive as memorials of its former fortifications.

CHARTRES—GENERAL VIEW, FROM THE NORTHWEST.

The cathedral itself is one of that group to which belong Amiens, Rheims, Bourges and Notre Dame de Paris. It is noted for its size, magnificence and completeness, and contains in itself, from its crypt to its highest stone, an exemplification of architectural history in France from the eleventh to the fourteenth centuries. We may suppose that Christianity was first published in the Beauce province by the same apostles, Savinienus and Potentienius, who had evangelized Sens and the Senones. Their disciple, Aventin (Aventinus), is recognized as the first Bishop of Chartres, and as the builder of the first cathedral which stood on the site of the present building. During the ages of persecution, the little congregation of Gallic Christians on the banks of the Eure was decimated and scattered, and their simple place of worship demolished. In the time of Constantine, when peace and tranquillity were secured to Gallic Christianity, the cathedral was rebuilt. In 858 the Norsemen were ravaging France, and they penetrated to Chartres under the pretext of doing honor to the funeral of their chieftain, whom they supposed to be dead. They also professed to desire to receive baptism at the hands of the Christian bishop. On reaching Chartres they discovered that Hastings was still alive, and immediately all thoughts of mourning or religious devotion left their minds; they put the city to the fire and sword, and in the general conflagration the church, which was probably built largely of wood, was destroyed. Twice was the same cathedral subsequently reduced to ashes, once in 972 in the war between Thibaut, count of Chartres, and Richard, duke of Normandy. The second conflagration, in

Chartres

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is so conspicuous at Amiens

1020, is presumed to have been the result of lightning. But this brings us to a period and to events which are really historical and not involved in the mists of legend and tradition. For in 1020 the Bishop of Chartres was Fulbert, who built the lower portion of the church, which survives to this day. Fulbert was a man of zeal and energy. Like all successful builders of great churches, he laid the foundation of Notre Dame de Chartres in an act of personal self-sacrifice. He gave up all his revenues toward the expenses of the work and induced the chapter to do the same. His example stirred the hearts of neighboring princes and nobles. The kings of France, of England, of Denmark, the count of Chartres, Richard, duke of Normandy, William, duke of Aquitaine, as well as the local merchants, artisans and, in fact, the whole inhabitants of Beauce, helped the work by contributing money or manual labor. The work was begun in the crypts, which alone survive to-day of all that Fulbert built, for in 1194 a fire again ravaged the building, which we must suppose in its present condition to belong to the twelfth, thirteenth, fifteenth and sixteenth centuries. We know that in 1260 St. Louis, the ninth of that name among the kings of France, induced Pierre de Maincy, Bishop of Chartres, to dedicate the church to the Blessed Virgin Mary, to whose cult the king was notably addicted. We may attribute the western portal, with its statues and carvings, which are Romano-Byzantine in character, to the twelfth century. The naves, the north and south transept portals, and the choir belong to the thirteenth century, the north tower to the fifteenth, and the magnificent jubé, or screen, which runs round the choir, is evidently sixteenth century in style, being an example of that Renaissance employment of Gothic details, of which we find such glorious counterparts at Rouen and Albi. The western façade of Chartres is plain in comparison with those of Amiens or Rheims. The voussures of the three central portals are comparatively shallow. Above them are three lancet windows which resemble windows of the Early English style. The rose-window, beneath which the lancets are placed, is of great dimensions and effective tracery. The highest story of the front between the towers is screened by a rich arcade, over which rises the gable point. This arcade, or gallery, is intended to break the abruptness with which the pointed roof rises between the two spires. These spires are different in design, the southern tower being much earlier than that at the north. The southern spire, in its austere simplicity and exquisite proportions, is certainly the finest I have seen in France, and can only be paralleled elsewhere by that which rises like a flower-bud almost ready to burst over Salisbury plain. The northern tower is very much more elaborate, and reminded me of those examples with which the traveller becomes so familiar in the many churches of Rouen. The richly crocketed gables, the flying buttresses and pinnacles which run half way up this spire, while they adorn it, seem to stunt the profile and rob it of its towering altitude, just as is the case with the western spires of St. Ouen. Yet this northern tower is considerably higher than the ancient one at the south, being 374 feet high, while the more ancient spire is only 348. The other dimensions of the church are as follows: It is 420 feet long; 110 feet wide; its height from ceiling vault to pavement is 115 feet. The modern tower was built by Louis XII. in 1514, the architect being an inhabitant of Beauce, a certain Jean Texier.

CHARTRES—INTERIOR, LOOKING EAST.

The carvings in the west front of the cathedral are

CHARTRES—WESTERN PORTAL.

CHARTRES—SOUTH TRANSEPT PORTAL.

out a title, but bearing a shield charged with an angel carrying a book; it has been suggested that this is Prayer. The fifth has a shield bearing a censer and stands for Adoration. The sixth is Promptitude; three arrows appear on her shield. The seventh, whose shield is sculptured with a lion rampant, is Courage. Two pairs of doves are seen on the shield of Concord, which is the eighth allegorical personage. The ninth is Friendship, and carries the same blazon. An eagle holding a sceptre is carved on the shield of the tenth—Power. The eleventh is Majesty, and bears a shield with three sceptres on it. The twelfth represents Health, that is, soundness of mind, a moral quality so often alluded to by St. Paul; there are three fishes, representing the cleanness that comes from constant immersion in water, upon her shield. The thirteenth is Security, and bears a castle keep as her escutcheon. The fourteenth is a figure under whose feet a living dragon writhes, while a dead dragon is blazoned on her shield; the name is effaced, but undoubtedly the meaning of this statue is either Religion or the Faith. The figures are all female, because, as an archæologist has remarked, such qualities and virtues as are here portrayed foster and feed the soul, as a woman does her child. These beautiful sculptures are not more valuable as works of art than as affording testimony to the breadth as well as the depth of mediæval ideas as to morality and human character. Here are suggested the sound mind and the sound body, and amongst qualities which are to be cultivated by man are represented not only the serene majesty that befits a king, but the promptness also of a servant, the courage of a soldier, the friendship that can exist between equals; the prayerfulness of the religious and the healthfulness of mind that can only come to the man

"who is not passion's slave."

Chartres—Detail of Western Portal.

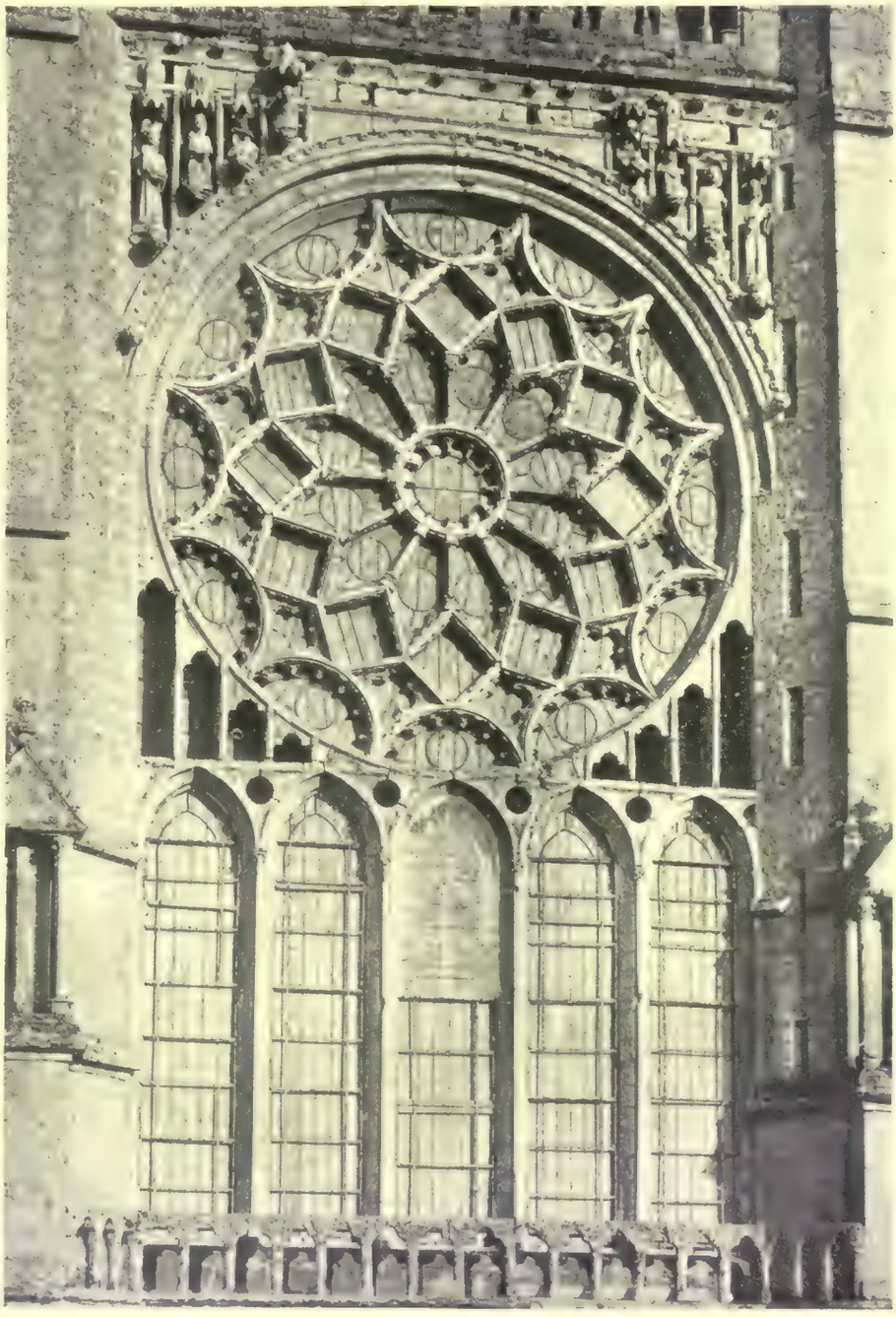
The interior of the church shows that robust and vigorous construction which is so conspicuous at Amiens and Notre Dame de Paris. The jubé, or choir screen, would demand a separate article for its adequate description.

There are two features which especially strike us on entering Chartres cathedral; the first is the number of the pillars which support the arcades of the choir transept and nave. These are fifty in number, and they are more imposing from the fact that there are no side chapels in the nave, which renders the extent of the building more plainly visible. The capitals of these pillars are carved in great variety, and evidently the flowers and leaves are taken from actual models, somewhat conventionalized, among the forests and gardens of Beauce. The skill of the thirteenth century artist is proved by the success with which he has rendered in stone the oak and the chestnut leaf, the thistle and the clover, the daisy and the rose, the elm and the spray of holly. All these various vegetable and arboreal forms are arranged with the deftest skill, so as to form a symmetrical tuft at the summit of each slender pillar. The effect is very rich, and at the same time shows the first tendency toward that appreciation of the commonest and most humble objects of nature which is always apparent when art, either plastic or literary, is starting on a movement which leads to new life and development.

The stained windows of Chartres belong chiefly to the thirteenth century, and are accordingly more remarkable as diapers of color than as examples of correct drawing and scientific perspective and facial beauty. But they are intensely interesting as composing a historic and legendary gallery of immense value to the historian and archæologist. A large part of them is taken up with subjects from the Old and New Testaments. We have the figures and the history of patriarchs and prophets, as well as of apostles. Then we come to illustrations from events in the historic and

# Chartres

legendary annals of the Church. A long line of martyrs, bishops, abbots and monks is represented by the blazoned clerestory windows. In secular history the princes and princesses of France are grouped with knights and cavaliers and the masters of civil guilds. One window was especially interesting to me, as it illustrated a striking and poetic incident in the so-called Bishop Turpin's life of Charlemagne, even the "dolorous rout" of Roncevalles. The reason why the slaughter of Roland and Oliver and the whole rearguard of Charlemagne's army in the passes of the Pyrenees is thus recorded in the windows of a religious edifice, springs from the fact that the invasion of Spain by the emperor was looked upon as a veritable crusade against the Moors of Saragossa.



Chartres—Rose of North Transept.

Chartres has some famous glass rose-windows, thirty or forty feet in diameter—130 windows in all. It is noteworthy that Chartres was a favorite church of the industrial classes, and the lower compartments of these windows show pictures of handicraftsmen at work, each in accordance with the guild to which he belonged, the guild which probably inserted the windows. Among these is a fine Tree of Jesse, in glass of the twelfth century. It is placed over the entrance. The ground color is a limpid blue, with a suggestion of green, resembling the turquoise of an autumn sky. The robe of Jesse is wine-colored, his mantle emerald green, his cloak of office and his crown a dull yellow, his shoes and the edges of his sleeves red. Plain hatchings are employed for modelling without destroying the local tone, but permitting all the colors harmoniously to blend. The painters of the twelfth century, knowing well how transparent colors placed at a distance in juxtaposition interacted upon each other, had the great secret of making an effective glass window. As blue, for instance, has a tendency to irradiate and blur the clearness of contiguous outlines and masses of color, the makers of this window have outlined many leaves of this tree in plain white, whose brightness and coldness they have, however, softened by the insertion of many qualifying details. The blue background of the whole window is, moreover, considerably weakened in its overpowering effect by several devices in color, of which the explanation would here be too technical. The window is a perfect success because it is the work not only of true colorists, but of colorists who knew how to produce harmony, clearness and brilliancy in combination through the medium of stained glass placed at a considerable distance from the spectator, between him and the light. They knew, moreover, how to use glass so as to secure depth of tone, by increased thickness in the medium.

The great rose-window in the western wall of Chartres seems in many ways wonderful. It is wonderful in design, wonderful both as a piece of masonry and as a combination of color points. It will be noticed that it has none of the delicate, floriated tracery which is found in windows of a later period. It is plain and simple in design, and its power and effect spring from the arrangement of its bourgeon-like apertures. It may be said to show three circumferences. A central circle of masonry has its rim studded on the concave edge with cusps, which part the glass into petals.

# Chartres

From the outside of these circles rise columnar radii, crowned with capitals, and joined by rounded arches. The central figure is then repeated in a smaller scale as an outside fringe to this quasi-arcade, and between each of these circles is a quatrefoil opening pierced. The window is geometrical, and to some eyes may seem heavy. It exactly suits the physiognomy of Chartres, and fills the gable inside and out with just the amount of light and shade which is in harmony with the lines of the building. In the early Romanesque basilica there is often found a small, circular opening, glazed or unglazed, high up in the gable. This used to be called the *oculus*, the eye, of the building. No one can gaze at the great rose-window at Chartres, whether he sees it throwing its iridescent tints through the shadows of the interior, or filling the vast space between the two towers on the façade, without acknowledging it to be the eye, the illuminating point, the centre of beauty to the whole majestic cathedral.

Chartres—Interior, From the Choir.

The crypt of Chartres, built under the choir, is the oldest part of the church and is a good specimen of such a structure, in which there is space, dignity and beauty combined. The martyrium, or place in which the saint of dedication lies at rest, is here not in the centre of the nave, but in a recess. This crypt is one of the most spacious to be found among French cathedrals. It contains among other interesting features a stone font of the eleventh century, whose shape is evidently of Byzantine design. The base is square and upon it rise five columns, a wider one and, about it, four smaller, one at each corner of the pedestal. Upon these the baptismal basin is supported. There are many examples of a similar conception in English churches and cathedrals, as well as in several French churches. The original design of Chartres included no less than nine towers; two only have been completed. The central tower and the four towers at the transept ends were to have been supplemented by two more, half way between the transept and the apsidal end of the choir.

As far as these towers are concerned, Chartres is not yet completed. It has been sometimes considered that French cathedrals were deliberately left unfinished in accordance with an Eastern superstition that to complete a building was to invite disaster. I am aware that certain Eastern rulers are said always to keep some fabric in process of construction during their whole reign, and scrupulously to avoid finishing it under the influence of the apothegm which says, "When the house is completed, death enters." I entirely disagree with the writers who give this as a literal reason for the unfinished condition of all great French churches. No doubt the mediæval builders made every effort to bring to perfection their designs; but their designs were invariably beyond the powers of one or two generations to realize. To speak plainly, lack of resources accounts for the unbuilt tower and the vacant niche. The foundations, the crypt, the supports of the structures, were always right thoroughly effected. A design imperfect and unrealized would be a spur to the zeal and self-denial of posterity. To make a building perfect in all its parts and leave it thus as a heritage to others, might seem likely to lull those who enjoyed its privileges without effort into languor or sloth. It might even kill their zeal for religious and architectural knowledge, and it is only in this way that the completed house might be considered to result in the death of some elements in the spiritual and intellectual life of future generations.

# Meaux

MEAUX, or, as the Romans called it, *Meldorum*, is at least as old as the time of Julius Cæsar. Two cities, however, at that time stood facing each other on the banks of the Marne. That river makes a sudden turn, almost a loop, at this point in the fertile plain, and on this flat, marshy peninsula, fortified by the swift stream as the Gauls loved to have their towns fortified, was the original settlement of the aborigines. It must have been an almost unassailable stronghold, easily defended as a moated castle, for at this point the waters of the Marne are deep and the current strong. On the opposite bank, however, and facing the point of the peninsula, is a platform of high ground. This the Romans chose for their camp, and from this they hurled their missiles and firebrands into the Gallic city. Eventually the Gallic city was sacked, burnt and utterly wiped out; the Roman city on the high ground became duly organized as *civitas Meldorum*, this Gallic-Roman town being the original of the city as it now exists. The barbarians from the east desolated it from time to time, the Normans captured it, but Roman, Vandal, Norman, all gave way before the tide of Christian civilization, which dominates it still. It is interesting to recollect that during the Hundred Years' War the peninsula was the vantage ground taken and fortified by the English at the siege of Meaux. The circumstances of the Roman invasion were reversed, for, while the cohorts of Cæsar occupied the hill and captured the peninsula, and made the hill the city, the English, who attacked from the peninsula, failed to transfer to its original seat the little town which stood firmly rooted on the high ground of the opposite bank.

I arrived at Meaux in the beginning of June, during the Fête-Dieu, just at the time when the boldest, wildest, most sublime of imaginative dogmas were being set forth in the grandest of ceremonial observances. When I entered the church, which the united enthusiasm of faith and archæological zeal has completely restored in its interior, I was much impressed by the grandeur of its architecture. I could see at once that the cathedral at Meaux belonged to the same class as Rheims and Chartres. The five naves, the ample choir, the towering roof, made a vista worthy of the best ages of French architecture. A long procession was making that use of those splendid colonnades for which they had been originally built. The canons and choir men were slowly advancing as they sang, in solemn, Gregorian phrases, a great hymn of the sacrament, and behind this winding line followed the bearers of a white canopy, under which was walking one who held aloft a glittering pyx, that shone like a star. The great dignitaries of the cathedral came last in their splendid vestments. A large congregation was kneeling in the central nave, and there was such abundance of space, such pomp, dignity and deliberation in the whole proceeding, such music in the air, such flashing

MEAUX—SOUTH TRANSEPT PORTAL OF ST. STEPHEN.

of tapers, and sparkle of gold and jewels, that all seemed in harmony with the transcendent proportions of the splendid building. The cathedral at Rouen is dark and ruinous in comparison with the church at Meaux, which seems to evidence that care and scrupulous spirit of restoration which characterize the cathedral of an English see.

The late Monseigneur Allou, Bishop of Meaux, and M. Carro, a learned Meldensian, furnish us with ample materials for understanding the history of the city and of the church. There is an excellent library in the Mairie, and the learned librarian, M. Andrieux, is an enthusiast on the subject of Bossuet, whose name has cast such a halo of glory over this see. Its history, however, is more obscure than that of most French cities. Probably St. Faron built his monastery hereabouts in the seventh century, and it was undoubtedly destroyed by the Normans two hundred years later. But two hundred years before Faron the Meldensians have claimed that St. Denis, of Paris, was their bishop, and that his authority was represented here in the fourth century by St. Saintin.

Meaux—Nave, Looking East.

About this time a desultory Christian influence began to exert itself among the wild tribes and the Roman colonists of the Marne valley. In the amphitheatre which the Romans had built, and which had become disused, the Church of St. Mary is spoken of in the eleventh century as existing under the name of Sancta Maria in cavea. At the same time, within the *enceinte* of the fortified hill town, existed the Church of St. Stephen, and Monseigneur Allou believes that it stood on the same site as that occupied by the St. Stephen's cathedral of the present day.

The cathedral originated in the eleventh century, as is testified by some of its architectural remains. The capital of one of the crypt columns, for instance, unmistakably belongs to that era of church architecture. Its growth has been gradual, and in this it simply repeats the history of all, or almost all, cathedrals. The most ancient parts of the structure are palpably the lower arcades of the choir, the windows and arcades of the triforium, in the south transept, the most eastern bays of the nave, and the round Romanesque columns, which are such striking features of the collateral naves, or aisles. These undoubtedly belong to the early years of the thirteenth century. The portals of the transepts and most of the western façade belong to the fourteenth and fifteenth centuries, and the rest of the church to the intervening period.

Seen over the tops of the roofs from the railroad approaching Meaux from Paris, the tower of St. Stephen's does not lack impressiveness. As I mounted the steep street and approached the western entrance, I was struck by the apparent plainness of the exterior. But the same impression is given on seeing Notre Dame de Paris from the Pont au Change. The proportions of Meaux are very fine. Its parvise, or open space, led up to by a flight of steps, adds to its dignity, and, although the ornamentation of the western doorways has been defaced and mutilated, chiefly, I believe, by the fanaticism of the Huguenots, the whole effect is grand and noble. But one tower proper is standing. The other rises to a height but little above its first stage, and on this has been raised a temporary structure called the Black Tower, which consists of a plain frame-work, covered with slate, and only useful as protecting a vital part of the building from the effects of the weather. The nave may be said to be a little too short. On the north it is flanked by two chapels. The sanctuary and choir have not on the exterior that wealth

Meaux—Statue of Bossuet in the Nave.

Meaux—Statue of Bossuet, Side View.

MEAUX—WEST FRONT.

of ornamentation so conspicuous at Rheims and Orléans. Yet this part of the building compares well with the general examples of such buildings. The buttresses terminate in floriated pyramids; there are two lines of bold, flying buttresses, which add much to the lightness of the apsidal east end. The pillars from which they start are not wanting in fine and well-preserved, foliated sculpture. A balustrade runs round the wall plate. The whole of the south and east end of the church is free from other buildings, and I walked round it and examined close at hand the details of the masonry.

Formerly there was a tall spire marking the juncture of the transept and the choir. Examples of such a spire are found in the restorations of Notre Dame and La Sainte Chapelle at Paris. This spire, or flèche, at Meaux, fell into ruin and was removed in 1640, but by Cervantes in his description of his mad knight drawing his sword on the marionettes.

The carvings in the tympanum of each of the three doors of the west end have suffered less than other parts from the axe and mallet of ruin and desecration. In this portion of the central door I could plainly see the figure of the Blessed Virgin Mary throned among her worshippers. Below this figure the angels of the final Resurrection sound their trumpets. Four persons are kneeling among these angels. On one side is Queen Jeanne, of Navarre, and St. John the Baptist; she is numbered among the benefactors of the church, and Simon Festu, Bishop of Meaux in the thirteenth century, employed the treasure which she bequeathed to the church in vaulting the extreme east end of the church, and erecting the spire. The other figures are those of Philip the Fair, the husband of

Meaux—Choir, Looking West.

the orb on which the cross stood, being made of copper-bronze, was preserved and employed to decorate the high altar.

In describing the main features of the exterior in detail, we begin at the western portal. The spirit of fanaticism has so desolated the rich carving of this portion of the church that it presents the appearance of an incoherent mass of rough stone-work. The deep voussures, with their rows of canopied angels, of saints, men and women, have been almost hacked to pieces. The central figure on the trumeau has been cut down by half. All the statues on the side posts have disappeared. It has always seemed to me that it is just as superstitious a thing to destroy a carved image as to set one up, for if an idol, or image, is "nothing at all," as St. Paul says, it is often a very lovely work of art, and the best satire on the Roundhead, or Huguenot iconoclasts of the Reformation, is that afforded

Jeanne, and of his patron saint, St. Philip. The lowest tier of the carving in this tympanum represents the dead rising from the tomb. St. Peter conducts Philip and Jeanne into Paradise, as represented by little niches of the saints; while the gaping jaw of a dragon, representative of hell, is receiving the damned. The figure on the trumeau, like the more famous one at Amiens, once represented our Lord. The Bishops of Meaux once stood ranged beside the portal, in accordance with the inscription I read there: *"Ce sont les Saincts euesques de legle de ceans"* ("These are the holy bishops of this church"). Why the Huguenots should have cut down the figures of holy bishops is about as accountable as a Red Indian's repugnance to portrait painting of any kind.

Where now stands a shapeless stump of rough stone on the trumeau of the left hand portal was once a fair statue of St. John the Baptist. The tympanum of this

archway is, as usual, divided into three rows of bas-reliefs. At the top is the Agnus Dei between two angels. In the middle one are represented the birth of St. John the Baptist and his rebuke to Herod; the lowest row represents the decapitation of the saint, on the left side, and on the right, the bearing of the head of the saint to Herodias. These carvings are most curious and interesting, and the tale they tell is plain and discernible to any careful eye.

The right hand portal is the portal of the Blessed Virgin Mary, whose figure once stood niched on the trumeau. There we see sculptures of the Annunciation, the Birth of Christ, and the Adoration of the Magi. Above is the death of the Holy Mother in the presence of the twelve, and in the topmost division, Christ in glory, with His Mother at His side.

Meaux—Interior of South Transept.

The rose-window in the central division of the façade above the portals is surmounted by a pointed arch, and is of a fine, flamboyant character, although mutilated in its lower part. In its general tracery and proportion it will bear comparison with similar work of the sixteenth century and decidedly enriches the west end. Above is a balustraded gallery, and a clock face takes the place of a smaller rose under the peak of the gable.

The single standing tower of Meaux, simple as it seems, is, in my opinion, absolutely perfect in proportions and solid grace. I have seen it from all points of the compass. It rises over the scrambling, winding streets, the uneven roof-lines of the little town, in serene majesty, a gray, sombre mass of fretted stone, something that hangs in the air with the strength of a bastion and the airiness of a belfry. To me it is more gracious and soothing a feature in the somewhat flat valley of the Marne than even the lantern of St. Ouen, or the abnormally slender and tall flèche of Notre Dame at Rouen. It exactly suits its place in the quiet, yet flourishing town, for it combines the plainness of the English country church with the weight and dignity of a cathedral establishment which numbers Bossuet amongst its bishops.

When we analyze the construction of this tower, it is found to be built in four stages. The lower one is taken up with the northernmost portal of the west end. This portal has an original termination to its arch summit, which suggests the idea that it is later in style than the rest of the front. Above this are two rows of richly decorated arcades, worked and carved in the florid style of the sixteenth century. This band of deeply cut stone-work varies with great advantage the surface of the tower, and divides with emphasis the lower from the upper stage. The depth of the buttresses naturally decreases as the tower ascends, and between them on the third story are two lancets, only partially pierced, while on the topmost stage are widely-opened archways, enclosing the bell-tower proper. An open balustrade runs round the summit. The buttresses end in tapering pinnacles, only three of which are at present standing. The friezes which separate each of these stages are decorated with leaves in garlands, and grotesque forms of animals, all most elaborately carved. On the topmost of these are the symbols of the four evangelists.

There are four bells in the tower, and their sonorous notes are heard over the town, and for many miles along the Marne, morning, noon and evening. The heaviest is called Marie and weighs 7,062 pounds. The second, Etiennette (little Stephen), is 3,520 pounds. The third, Fa-

ronne (the feminine of Faron, the early saint and church builder at Meaux), 1,980 pounds, and the smallest, Celine, also named after a saint of Meaux, 770 pounds.

These were all recast, being named and blessed in the year 1859 by the late Bishop Allou, of Meaux. The bells are beautifully decorated on the outside. The first bell, Marie, may be taken as a specimen. The handles are adorned with winged angels. On the bell itself are garlands of flowers, with figures symbolical of Religion, Faith, Hope, Charity, and the signs of the four evangelists. A crucifix and a medallion head of the Blessed Virgin Mary also appear. All have appropriate inscriptions, for a bell is supposed to be blessed and baptized and to have sponsors. Hence on Marie we read: "On the 18th of December, 1859, I was blessed by Monseigneur Auguste Allou, Bishop of Meaux, and named Marie by the same bishop, and by Mademoiselle Elizabeth Delcasso, wife of M. Conrad, subprefect of Meaux. I weigh 7,062 pounds."

The south portal, *i.e.*, the portal of the south transept, is called the Portal of Lions, and has been partially restored, at least as far as the lions' heads are concerned. There is a single pointed archway in the porch with deep voussures. A Greek cross appears in the gable of the porch. The gargoyles of this porch, which represent fantastic animals and peering human faces, are remarkable.

I felt sad when I noticed that the unrestored part is in a sorely damaged state in respect to its statuary. Only two rows of angels and saints appear in the voussures. The tympanum, however, like those of the western doorways, is in better condition and is decorated with three rows of bas-reliefs. In the lowest row St. Stephen is represented as making his famous speech to the Jews, and afterwards is seen being led away in fetters. Above this is the stoning of Stephen, and his burial. In the topmost panel Christ is seated in glory, encircled by an adoring host, no doubt with the intimation that He was Lord and King even amid the apparent defeat and persecution of His saints.

The six statues of much larger size, which were ranged in niches along each side-post of this doorway, represented the apostles, but they have become so mutilated that they are unrecognizable. The niche on the trumeau has altogether lost its statue, which was a figure of St. Stephen. On the pointed wings of the projecting porch on each side of the portal proper are arcades, of two arches each. Originally a statue stood under each of these arches. St. Denis, carrying his head in his hand, according to conventional treatment of ecclesiastical art, may still be recognized, and archæologists have reason to think that the Meldensian saints, Saintin, Faron, and Fiacre, once occupied the remaining niches, whose pedestals are supported by crouching human figures, which reminded me of Dante's description, in his Purgatorio, of "proud Christians."

On entering the Cathedral of St. Stephen at Meaux I was compelled to acknowledge that the building is worthy of comparison with the most beautiful churches of France. I surveyed it from the organ loft at the extreme west end, and thence my eyes wandered freely over the colonnades of the five aisles, the chapels of the apse, the vast choir, and the towering roof. The view does not overwhelm the senses as do the much vaster areas of Paris, Chartres, or Amiens, but the effect is just as impressive as a vision of beauty, of grace, and elegant proportions. The width of the five naves is ample; the transepts are of the same width, and each has a fine window at its extremity. The entrance to the choir is open, and increases the liberty of the prospect. If not in the first, Meaux must be placed in the second rank of French cathedrals. The dimensions will tell their own tale. The interior length of the building is 276 feet; length of the two transepts, 114 feet; height of nave, 102 feet; height of the choir, 95 feet.

The nave proper is, as I have before remarked, a little too short, having but five bays, while the normal number, as at Notre Dame de Paris, is seven. It measures about 92 feet in length, and is shorter than the choir and sanctuary. There are, of course, ten clustered pillars in its arcades. The pillars which support the outermost nave or aisle are round Norman or Romanesque in style, of a more primitive form, whose bases are actually the remains of the earliest church. A bold, deep triforium runs round the whole church, adding much to its richness and dignity. The chapels of the nave are dedicated to St. Sacrament (the Holy Sacrament), St. Martin, the Visitation, and the Annunciation. On the tomb of Jean de Victry, who was precentor at Meaux, where he died, in 1686, is a noteworthy epitaph in Latin:*

"Ye who see this reflect, and learn to die,
And for the dead ask pardon of Heaven's King,
And so the heavy stone 'neath which I lie
Shall both on you and me a blessing bring."

The chief monument of the church is a marble statue of Bossuet, the great court preacher of Louis XIV. He is represented as seated on his throne, and haranguing the people; he wears the cappa magna of the bishop, and his right hand is extended toward the congregation he addresses. The Latin inscription on the pedestal may be thus translated:† "With gratitude and admiration the city of Meaux has dedicated this monument to James Benignus Bossuet, Bishop of Meaux, and by favor of the king, and with the assistance of the magistrates and people of neighboring towns, has set it up, A.D. 1820."

The place where the great Bishop of Meaux actually rested was, for a long time, unknown, excepting that it was somewhere in the sanctuary, where, when he died at Versailles, he begged he might be buried.

During the process of restoring this portion of the church, in 1854, a determined search was made for the remains of this distinguished prelate, which were at last exhumed, and with much pomp and ceremony, a pontifical mass and an eulogy, the body of Bossuet was finally laid to rest, and a suitable inscription placed over it. The name of Bossuet indeed outlives anything else among the ecclesiastical traditions of Meaux, and even the cathedral itself is forgotten by many pilgrims who come to visit his tomb on the banks of the Marne.

The Cathedral of St. Stephen at Meaux has no remarkable stained glass, nor do the extant records give any reason why what glass there is must be reckoned as merely a respectable imitation of fourteenth century work. Perhaps the cathedral is to be congratulated on having escaped the insertion of such modern trash as disfigures some of the finest churches in Rouen. There are, however, several very good paintings in the nave, copies by accomplished artists of those seven cartoons once at Hampton Court, now in Kensington Museum, which Raphael made, at the order of Pope Leo X., for reproduction in tapestry at Arras. The tapestries are now in the galleries of the Vatican, and the copies of the cartoons at Meaux, after furnishing patterns for Gobelin tapestries for Louis XIV., were presented to Meaux by Louis XV. The makers of these copies of Raphael's original cartoon were French painters of little renown, though their workmanship is excellent.

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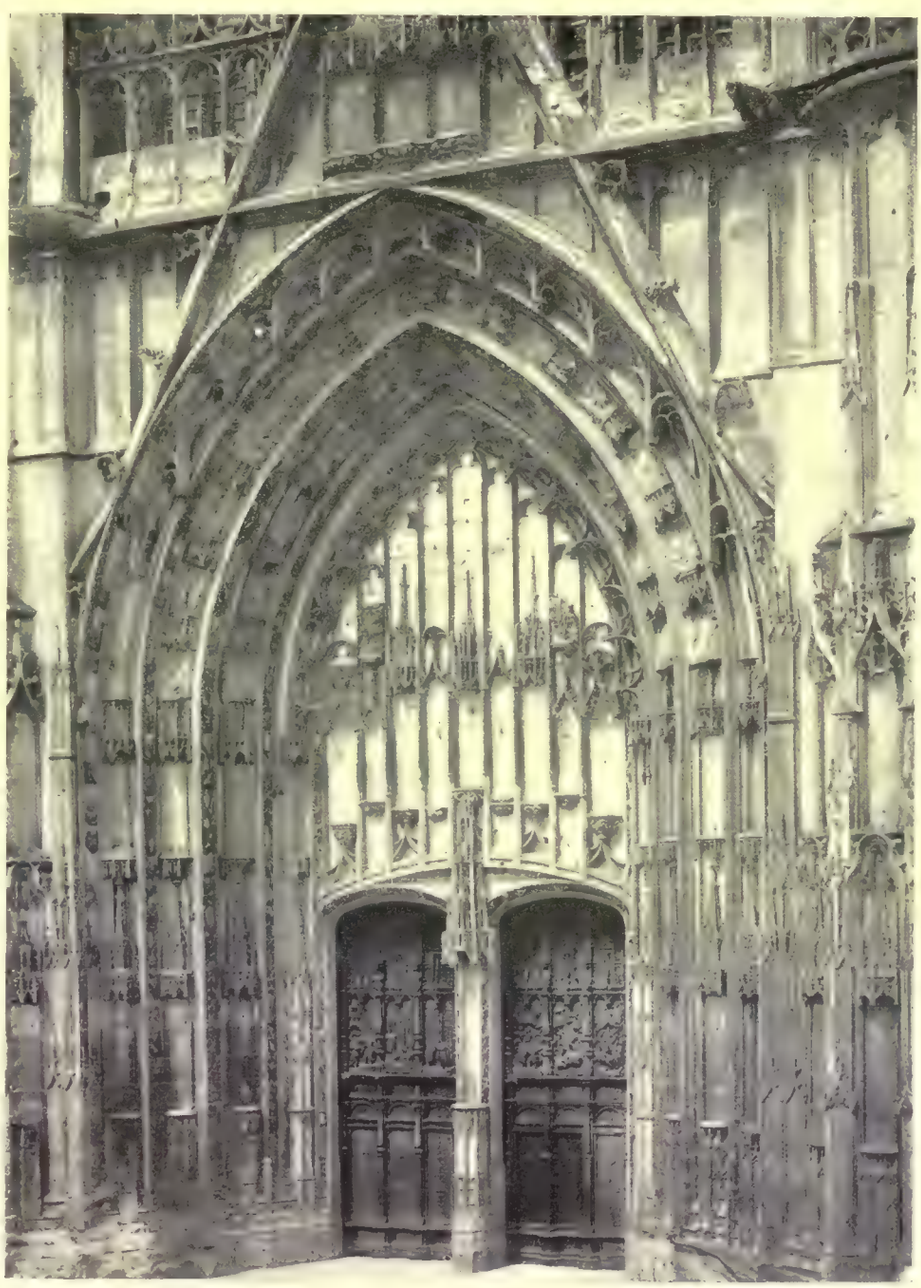
* Cernens, disce mori; veniamque precare sepulto
Sic mihi, sicque tibi proderit iste lapis.

† Jacobo Benigno Bossuet. Meldensium Præsuli, Hoc Monumentum Dedicavit Meldensis Civitas Atque Propitio Rege et Aemulantibus Vicinarum urbium magistratibus et populis posuit, grata et mirans. Anno. R.S. MDCCCXX.

# Beauvais

BASSE-NORMANDIE, or Lower Normandy, which extends from Honfleur to Mont St. Michael, has a special school of church architecture. Here the churches exhibited very generally the rounded arch, and broad single pillar of the nave, such as we have fine examples of in St. Cuthbert's, Durham. The Norman character is strong, original and independent, and this school of architecture has shown a vitality and a persistency of type which makes it recognized even to-day as a suitable system on which to build a modern church. Norman architecture was more than a passing phase in the progress of art development. The Angevin type, the Burgundian type are distinctly local and arbitrary in their peculiarities, and no one thinks of consciously and deliberately reproducing them in modern buildings. But the Norman style is still found convenient and beautiful in erecting new edifices. We see examples of it in many parish churches, such as that of St. Paterne at Orléans, and many country churches are still built after this method. Haute-Normandie, or Upper Normandy, with Rouen as its capital, early came under the influence of the thirteenth century Pointed style, of which Amiens is the supreme type. But even in the neighborhood of Rouen may be found new churches in the true Norman style, many of them very fine and effective examples of their kind. But in Haute-Normandie, generally, Rouen cathedral was the accepted model for church architects. The Norman, nevertheless, has as distinct an individuality as the Byzantine, with its dome and apse, the style in which the new basilica of St. Martin at Tours has been so far built. We must therefore lay it down as a rule that in France there are really three distinct styles of architecture, the Byzantine, the Norman and the Pointed Gothic.



Beauvais—Portal of South Transept.

In Beauvais cathedral, which stands in Upper Normandy, we find a singularly remarkable example of the Pointed Gothic. It is, however, really no more than the fragment of a cathedral, yet so grand are its proportions, so noble its decorations, that the eye is satisfied with it. It is like the great Elgin torso of Theseus, which appeals to the imagination by its perfection as a fragment and inspires the human mind to complete, in

fancy, the details of the mutilated marble, which suggests so much of dignity and grace. So at Beauvais the design of the artist is guessed by the proportions of the work that he has so far completed, and in some way he is credited with the finished edifice. In fact the fragment of the design that has been executed is so vast and towering in its dimensions that it is quite as much as the eye and the mind can take in at one time.

Beauvais cathedral is merely a choir of immense extent, and surrounded by the chapels and the ambulatory of the apse. The nave was never built, and perhaps never will be. There are so many fine churches and cathedrals in the neighborhood of Beauvais that there is scarcely need for a larger church. Rouen, the archbishopric of this suffragan see, has its own grand church, so has Evreux and Paris, not to mention Meaux. Perhaps it is better that this ancient building should remain in an unfinished condition. Few indeed are the modern architects and modern builders who may be trusted to complete what has been begun with such magnificent promise.

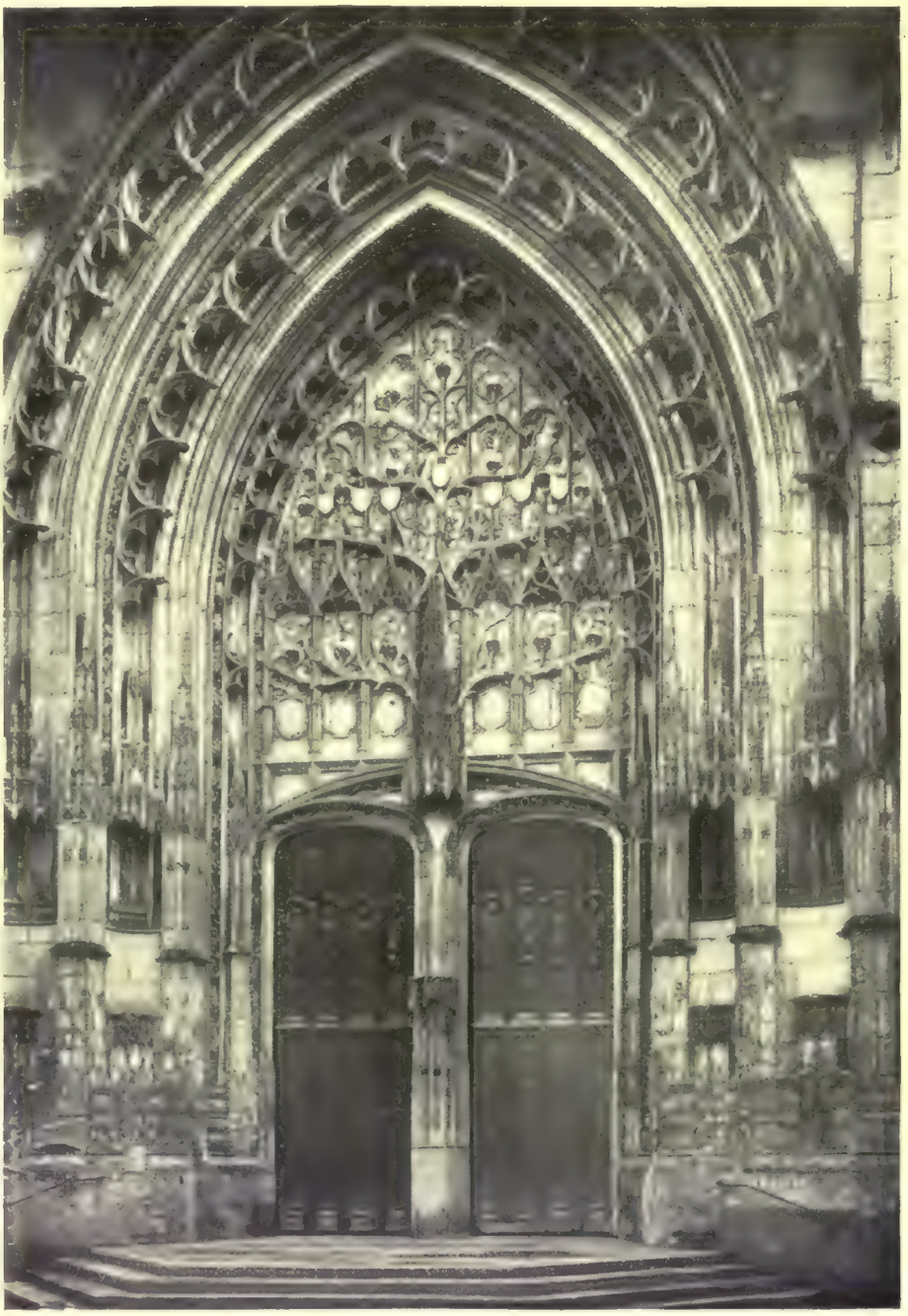
Beauvais—North Transept.

The present edifice was not always the cathedral of Beauvais. There is still standing at Beauvais one of the most ancient buildings of the early Christian period in France, which once was the church of the bishop and of his little flock. For Christianity was early preached in the Gallic city of the Bellovaci, where St. Lucien, in the middle of the third century, announced in the reign of Decius the Gospel tidings to eager barbarian listeners. They forsook their idols, cut down their groves of sacred oak, and built a chapel or oratory for the worship of Christ. The church which succeeded to this little oratory in later years still stands in part. It is called the Basse-œuvre, as the cathedral proper is styled the Haute-œuvre. It is a most interesting monument, and reminded me of the Baptistery of St. John at Poitiers, which I have described elsewhere. Some have thought that the Basse-œuvre is the remains of a pagan temple which was transformed into a Christian church. It is, indeed, of early Roman masonry; the stonework is crossed with bands of brick, and may be supposed to belong to the early Romano-Byzantine period. It was not known by the name Basse-œuvre until the construction of the present cathedral, which has so completely eclipsed it. Yet no lover of architecture can pass by this ancient fragment without careful examination.

What still remains of the cathedral of the post-Decian period consists of a large square structure, 72 feet wide, and 52 feet high. The south wall is 93 feet in length, part of the north wall has been destroyed in building the new cathedral, and only about 81 feet remain standing. The whole has been restored and used for public worship since 1866. On entering the precinct, we find a nave and two aisles separated by five square pillars, supporting round Byzantine arches. There were four windows in the original church, which exhibits valuable fragments of the early basilica as it was constructed in the Gallo-Roman days. In such temples as these the early Church first worshipped in France, and I gazed with reverence on walls still standing on the spot where had been raised the hymns of martyrs and saints who had laid the foundations of the faith in their blood amid the savage forests of northern Gaul. The façade of the Basse-œuvre takes the form of a triangular pediment, in the centre of which is sculptured a cross.

# Beauvais

The rough carvings of human figures above the window of the façade have by some antiquarians been looked upon as pagan in origin, but there is no reason for such a conjecture. Rude, strong and simple as is this little basilica, it points to a time when Christianity had obtained some of the dignity of a settled institution. A building is a mighty factor in history, and the present cathedrals in France are a witness to this truth. It is almost impossible to overestimate the influence which the monumental churches of France have had in preserving the life of the Church during the intellectual and political vicissitudes of the last hundred years. Apart from their existence as places of worship, they have appealed to men of taste as precious relics of mediæval architecture worthy of the nation's care, and in preserving and restoring them as works of art it has been impossible also not to preserve the Christianity which they express. Thus they still stand overpowering witnesses to the truth as it is in Jesus; and while they appeal to the national pride and patriotism of some Frenchmen, they are homes of religion for many others, and they are one among the many influences which make the Catholic Church to-day one of the strongest and most deeply-rooted institutions in the country.



Beauvais—Portal of North Transept.

The end of the tenth century in France was a time of architectural change and revival. The pointed arch may have been suggested to Christian pilgrims who had seen the Saracen architecture of Jerusalem and Constantinople, or it may have grown out of the intersecting round arches which formed the arcade in the triforium of the early Norman building. It had, however, come to be regarded as the best adapted, both in strength and symbolism, for the Christian Church. The Basse-œuvre began to be considered unsuitable for a cathedral, and at this time Herve, fortieth Bishop of Beauvais, determined upon raising a structure which should compare with the churches of Ile-de-France. He, however, merely outlined the plan and laid the foundation stone of the building. His successor in 996, Roger by name, continued the work, but fire destroyed his church, which is said to have been a glorious edifice. This calamity befell the church once in 1180 and a second time in 1225. A complete rebuilding became necessary. It is well known that the plan and erection of Amiens cathedral produced a great impression in France, and set an example of architectural magnificence which church builders hastened to imitate. It was at this time that Giles de Nanteuil was Bishop of Beauvais, and he set about to raise a basilica which should be vaster in dimensions than even Amiens. The present cathedral was the direct outcome of this resolution. He was enthusiastically seconded by his clergy and people, and all joined ardently in the undertaking. But the constructive skill of the builders was not equal to the daring design of the architect. The pillars were tall, and placed at wide intervals from each other; there was not strength enough in the lower aisles to support the upper arcades; the contreforts or outstanding columns of the flying buttresses were too light, and the whole work, vaulting and colonnades, suddenly collapsed. But the unwearied builders were not to be daunted, and by the year 1272 they had raised the struc-

Beauvais—Choir.

Beauvais—East End.

ture once more in its original form and after the design which experience had proven impracticable. The result was to be expected. On the eve of All Saints', 1284, a great festival was held for the dedication of the work. There was great joy in Beauvais, and nothing was omitted that might add pomp and dignity to the occasion. But on Nov. 29 of the same year the structure fell in once more, and for forty years the Basse-œuvre was used as a cathedral, while the church of de Nanteuil was rebuilt and strengthened by the addition of new alternating piers.

No attempt was made to finish the choir until the episcopate of Jean de Mariguy, who in 1338, with the approval of his chapter, chose the famous architect Enguerrand to carry out this project. But the times were not then very favorable for undertakings of this sort. The English were in possession of the country for many years of war and turmoil. Crecy and Poitiers had discouraged the French national spirit, and, in spite of the successes of Du Guesclin, it was not until the reign of Charles VII. that, by the superhuman valor and devotion of Jeanne d'Arc, the liberation of France was accomplished. The end of the Hundred Years' War brought in a new era for France and in the reign of Louis XII., while Villiers de l'Ile-Adam was Bishop of Beauvais, the foundation stone was laid. The people joined enthusiastically in the work, and two very ambitious artists, Jean Waast, of Beauvais, and Martin Cambiche, of Paris, undertook the execution of Enguerrand's design. Louis XII. and Francis I. contributed in turn to the expenses, and the transepts were eventually raised. This was in the year 1555.

Beauvais—From Northeast.

The two other architects who finally accomplished the building of Beauvais cathedral were men who had been deeply stirred by the work of Michael Angelo in the dome of St. Peter's, Rome, a masterpiece by which he was said to have hung the Pantheon in mid air. These two Gothic builders wished to prove that such a thing as a Gothic cupola was possible. They wished to demonstrate their theory that the style they professed could vie with that of the classic Renaissance in producing vast cupolas of towering height. The modest little wooden tower which now stands on the roof of Beauvais is an eternal monument to their rashness. Instead of finishing the nave, they set about raising their Gothic cupola. It was to be a pyramidal structure, which should rise from the roof 314 feet in height, at the juncture of choir and transepts. At the square base it was to be 52 feet wide. This cupola was duly built. It was set upon a square tower, which was pierced by windows on its four sides; these windows were filled with stained glass. The interior was vaulted with pointed arches. The height from the ground of the cupola of Beauvais was only slightly less than that of St. Peter's. At great festivals a huge lamp was set within the tower, and, like the dome of St. Sophia, which the poet, Paul the Silentiary, has described as lighting the way of the sailor in the Euxine this great pharos shone on the path of wayfarers at a vast distance. But these Beauvais builders were too rash and aspiring for the creation of stable work. On Ascension Day, 1573, five years after the building of the tower, while the clergy and people were providentially absent from the church, and walking in solemn procession through a different part of the city, there was a great crash heard; the sky was clouded by a volume of dust, for the great dome of Beauvais had fallen. The little tower of to-day is a much less imposing but a much safer addition to the building.

At this time Francis I. had just been released from his captivity in Spain, where he had been held as prisoner of war by the great warrior, his rival and antagonist, Charles V. He was making a tour of rejoicing through his kingdom, and was receiving the congratulations of his

many subjects. It was a favorable time to claim the assistance of this munificent monarch in a work of religion. He willingly enough helped the men of Beauvais to repair the vaulting of the southern transept, which had grievously suffered from the disaster.

The cathedral at Beauvais has, of course, no west front, but its height is such and its transept gables so elaborate that it presents a striking object in the landscape, where it towers over the roof-tops of the town. The Rue Saint-Pierre is the best point from which to view it, for here we face the façade of the southern transept. Seen at a great distance, its outline is so broken by carvings and projections that it seems at first sight like some ivy-mantled ruin. At last the symmetry of the tall gable supported by double flying buttresses is discerned, and the vast proportions are realized. It is at once seen to belong to the last development of the Decorated style, and almost overloaded with ornament as it is, the architect has yet managed to divide it into broad masses, and the grand scale on which it is constructed has necessitated a large and bold treatment in the floriated decoration. Everything appears to have been sacrificed to produce the effect of extraordinary height and vastness. The pointed gable is revealed in all its narrowness, grannelled and fretted with profuse display, and its outline is crossed by crocketed pinnacles which rise from the gallery, against which the point of the deep arch that overhangs its rose-window is outlined. The ornamentation seems almost to lie there deep and to overlap like the leaves of a climbing plant on the side of a wall.

The design is, however, calculated for considerable stability. The wall of the façade is flanked by strong octagonal buttresses, gradually diminishing in circumference as they rise. These supports are sustained and supplemented by the contreforts on the outlying posts of two flying buttresses. The bases of these are broad and stout in construction, and the pinnacles which surmount them still maintain the weight and bulk necessary for their work. The grotesque forms of the great outstretched gargoyles, about the buttresses, are like the gnarled arms of some great tree; the upward tending lines of all the tracery seem to imitate the expression of growth. Gallery after gallery rises above the peak of the portal, each sinking farther back than the other, and seeming at last to enshroud in mystery the great rose, the light of the gable, with its rich and complicated tracery. The entrance door is of itself prodigious in height in comparison with its width, and its side-posts are enriched with floriated niches, which, in three tiers, rise to the shadowy voussures. The whole work almost defies detailed description. It is so gorgeous and yet so simple that it may fairly be looked upon as the most perfect decorated front, taking in account its vastness and complexity, which can be seen in France.

The northern façade is chiefly remarkable for its great wooden door and the wonderful carvings on it. The upper part contains niched figures of the four evangelists, with their several emblems, and the four great doctors of the Latin Church. A Tree of Jesse and several statuettes complete these carvings.

It is perhaps the interior of Beauvais that has made its reputation as the finest choir in France. It is often said that if you wish for a perfect cathedral it must be made up of the nave of Bourges, the façade of Amiens, the spire of Orléans and the choir of Beauvais. Such a combination might scarcely produce a harmonious whole, but the proverb points to the high estimation in which Beauvais is held. I confess that the choir of St. Pierre is a very remarkable piece of architecture, that its height and spaciousness, the size of its windows, the amplitude of its ambulatory and the depth of its chapels have an air of sumptuous grandeur about them. There is something of magic, something of fairyland, in this amazing structure. One feels, however, that the work has been built against the laws of nature. The attempt to aggrandize the church by these tall, narrow arches and soaring pillars has led the architects into a certain excess and rashness. They seem to have forgotten that stone will only bear a certain weight, and a column of a certain circumference can only be raised to a certain height with safety. If a modern engineer had been shown the plan of Beauvais, he would probably have remarked that the church might possibly be built—but not of stone. He would have recognized in it a design for a structure in wrought iron. He would have been partially right, for iron clamps and supports have been actually used in strengthening certain parts of the work, and their presence is somewhat of an eyesore in the interior of the building.

There can be no doubt about the prodigious dimensions of the church. The length of the transepts in Notre Dame de Paris is 157 feet 6 inches, that of St. Pierre at Beauvais 159 feet 5 inches. The height of the vault at Paris is 124 feet 6 inches, at Beauvais 157 feet 6 inches. Yet there is no doubt that the impressiveness of Beauvais is much increased by the absence of a nave. Everything in architecture is by proportion and comparison. The transepts at Ste. Croix, Orléans, seem amazingly high because they consist of so few bays. The appearance of Beauvais is abnormal because the condition of the church is abnormal. For my own part, I think that the choir at Notre Dame is just as beautiful in its place where it is dwarfed by the nave, as it ought to be, although, of course, it is neither so high nor so vast as that of Beauvais. One thing is certain, that, while Paris and Amiens have had many imitators, Beauvais has had none, and the church has almost sunk into the position of a mere architectural *tour de force*, just a little removed from constructive failure. It has, however, shown how far Gothic can go in the direction of suspended vaulting, towering arches and flying buttresses. The buttresses are architecturally the best thing about it. In the apse and in the transepts, these buttresses have been honestly built for support, and not for ornament. Even Sir Walter Scott, in one of his novels, has, in describing a Gothic church, spoken of its being adorned with flying buttresses. But the buttresses at Beauvais only adorn because they do a sleepless work. They keep upright one of the most marvellous efforts of masonry which the history of art has recorded, and they also suggest the warning to the young and aspiring artist, "Thus far shalt thou go, and no further."

# Orleans

THE cathedral Church of Ste. Croix at Orléans is a good example of the way in which the Renaissance handles a Gothic church of the later Decorated style. The towers are eighteenth century work, in which the Gothic inspiration to some degree prevails. The north and south portals are pediments supported by Corinthian pillars. The statues on the great western façade are in the worst style of the sham classic; bad drapery, affected attitude and an utter want of the religious spirit are found in them.

Yet, as a whole, the façade of the church is not altogether to be condemned. Its proportion is good, its division into stories excellent. Seen across the Loire, the two towers present a noble aspect. They are thoroughly original in design and no one can doubt the genius of the French architect, Paris, who placed those coronets of light and lace-like masonry upon their summits. There is a half-hearted attempt to follow the Pointed style in the details, but what shows best at a distance is the airiness of the whole mass, with its outstanding columns, its gradually diminishing width, and the angels, with half-closed wings, that seem to have alighted on its topmost parapet. The conception is grand, and the realization of it impressive. While Notre Dame de Paris may be said to have a façade which is Roman in outline and in inspiration and Gothic in detail, Ste. Croix has Renaissance towers which are in their soaring majesty closely allied to the best products of the Gothic imagination.

The history of the Church as it became established along the banks of the Loire is very interesting. There were missionaries at Orléans long before the time of Constantine the Great, and two churches, that of St. Stephen and St. Mark, existed at *Aurelia* (the Latin name of the town) when Helena made her pious pilgrimage to Jerusalem in search of the true cross. Constantine comes into the history of Christianity at Orléans at the time when the bishop of that see had died, and there was some difficulty in electing a successor. The emperor sent an imperial officer to Gaul, commanding all the bishops of the province to meet at Orléans and elect a diocesan. According to the story, there happened at Orléans a certain sub-deacon of Rome, Euvertius by name, lately arrived to ransom from the Gauls two of his brothers who had been in long captivity. There were many strongholds of rebel Gallic chieftains

Orleans—South Transept Front.

whom the Romans left undisturbed, because it was too much trouble to dispose of a minority whose power was vain against the domination of Rome. By a band of Highlanders from some such stronghold the sub-deacon's brethren had been taken prisoners. Euvertius chanced to enter the Church of St. Stephen during the session of the bishops, and we are told that immediately a white dove descended and alighted upon his shoulder. When some perplexity was shown by the assembly as to the clearness of this sign, the sub-deacon was led up to the altar, and, when the dove again alighted upon him, he was unanimously elected bishop, as by the direction of the Holy Spirit. The number of Christians increased so rapidly under the ministrations of Bishop Euvertius, or Evert, as the French call it, that a larger church must needs be built. In 330 Evert began what afterwards grew to be the magnificent cathedral at Orléans, as it now stands. Providence, according to the earliest account, seemed to favor the undertaking. On digging the foundations, the workmen came upon great pots filled with gold coin, bearing the image and superscription of Nero. The honest bishop immediately forwarded the treasure-trove to Constantine, but it was returned to him doubled by the munificence of the Christian emperor. It has indeed been supposed by some that Constantine himself was the founder of the cathedral, and there is some color afforded for this supposition by the fact that in the ancient breviary of Orléans May 21 is set apart as the festival of St. Constantine. It is historically true that the alleged discovery of the true cross by Constantine's mother, St. Helena, suggested to St. Evert the name of the church, Ste. Croix, and this choice of a name is said to have been approved by divine sanction, and while celebrating the Holy Mysteries at the dedication a hand was seen extended from a cloud in the attitude of benediction over the bishop, the congregation and the building. St. Evert was succeeded by St. Aignan, who enlarged the church.*

Then comes a long history of growth and tranquillity, followed by bitter vicissitudes in the experience of Christianity at Orléans. The church originally must have been a basilica of strictly Roman architecture. It continued for five hundred years the great centre of religious life along the Loire. But in 865 the savage Normans descended as far south as central Gaul, and Orléans was put to the sword, her church being destroyed by fire. In 999 Bishop Arnoulx took heart of grace to rebuild it, but he did it so hastily that the nave suddenly fell in, and the cathedral lay for many years in partial ruin.

Orleans—Tomb of Dupanloup.

It was not until the thirteenth century that a grand effort was made to raise the church as it is to-day. The era of Pointed architecture

* Evert and Aignan are great names, or used to be great names, at Orleans. The powerful religious house of St. Aignan boasted princes amongst its abbots, as Louis XI. was abbot of St. Martin. Nothing remains of St. Aignan's church but a fragment, cut off just west of the transept, still celebrated for its chapels and paintings, one of which is Annibale Caracci's "Descent from the Cross." The Church of St. Evert at Orleans is likewise a most interesting example of thirteenth and fourteenth century Gothic.

Orleans—Interior, Looking East.

had come in. Some historians think that the pointed arch was Saracen and came to Europe with the returning crusaders. Others hold that it was suggested by the overlapping of two rounded arches in a Romanesque or Norman arcade. Whatever may have been its origin, it certainly was adopted as the best and highest expression of Christian devotion, and the first Gothic church at Orléans was begun in 1289 by Robert de Courtenay, the bishop of that see. Many royal and princely gifts were made to aid in the undertaking, and we owe all the original beauty and proportion of the present interior to the design projected during the time of Bishop de Courtenay. For three hundred years the vast edifice kept growing in completeness, but when, in 1562, the Calvinists broke out in their career of iconoclasm at Orléans, Ste. Croix was still uncompleted. The religious zealots (who always seemed to have an eye to the main chance) contented themselves at first with stripping the rich treasury of the church. From this act of vandalism they gained twenty-four pounds weight of gold and two hundred and sixteen of silver.

Orleans—West Front.

Conde struggled hard to prevent the fanatics from doing any further harm. He actually built up the doors of the church to keep the Protestants out of it. They, however, made their way in secretly through a window in 1567 and, with Theodore Beza as their ringleader, undermined the four pillars under the central spire, which was 324 feet high, and this, by falling upon the roof, demolished at one stroke the towers at the west end, six pillars of the nave, the choir, and eleven choir chapels.

Thirteen years after this terrible catastrophe, Charles IX. repaired the church to such an extent that it could be used for purposes of Christian worship. In 1598 Henry IV. was put to penance by Clement VIII. for his past heresy and contumacy. He was ordered to build and endow a monastic house for a certain number of religious people; but finally, instead of this new foundation, the Pope accepted as equivalent from the royal penitent the restoration of Ste. Croix at Orléans. In 1600 the Pope was induced by King Henry to grant an "Indulgence of Jubilee" to all who made a pilgrimage that year to the church at Orléans, instead of visiting Rome. The Jubilee lasted two months. The king and queen came with great pomp to the city, and amid immense rejoicings the first stone of the new portion of the church was laid. The work was completed in its present form and proportions in the year 1708. But in that year the ancient towers were deemed unsafe, and it was determined to replace them by new ones.

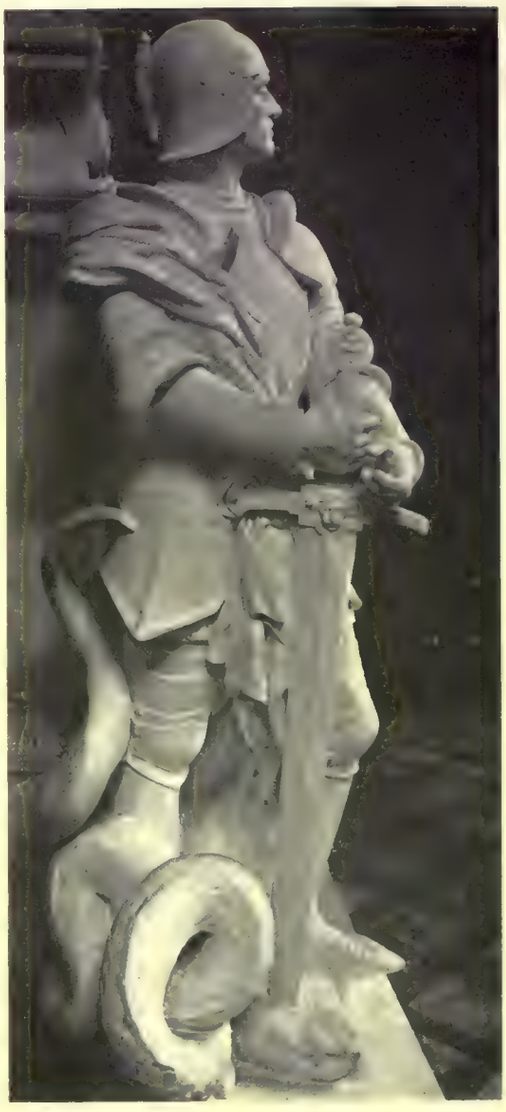
From the beginning of the eighteenth century to 1790, when Paris surmounted the towers with their dia-

dem of lace-like masonry, the church was in the hands of Renaissance architects. They were as incapable of building a Gothic façade and a pair of Gothic towers as John Wesley was of performing pontifical high mass. Yet they were men of talent, of artistic sensibility, even of something allied to genius; and, in raising this part of the great Gothic church, they seem to have come under the spell of that wonderful mediæval style of whose very alphabet they have succeeded in showing themselves utterly ignorant. They have attempted something like the Pointed style and the flamboyant decoration, and, like Baalam, have been carried away almost against their will to make an utterance which was not an utterance of the heart. Thus, as a writer has said, the west end of Ste. Croix's church is "a magnificent protest against the attempt to use any excepting the Pointed style in building a Christian cathedral."

The ground plan of the cathedral at Orléans is cruciform, the walls of the choir and sanctuary being inclined a little out of line with those of the nave. As the church was a symbol of the Body of Christ upon the cross, and as He drooped His head in dying, so was it an old custom of church architects to suggest this attitude in the configuration of their plan. In the case of Ste. Croix, this deviation is, however, scarcely perceptible. The length of the church is computed as 482 feet; the nave is 138 feet in width.

When we examine the building in detail, we find that the grand western façade is divided into five bays, one for each aisle. These bays are separated by triangular buttresses, while they are decorated with statues of the four evangelists in worst Renaissance taste. The arms of France are placed over the central door, those of the bishop over the left hand portal, and those of the chapter over the right hand. The architect of the king, Gabriel, designed this lower story, which was afterwards supplied with niches; and its tympanum and voussures of the central bay, such as they are, were completed in 1766 by Trovard, the royal builder, who also put in the flamboyant rose-windows of sham Gothic and the hideous double cornice of Renaissance garlands.

Orleans—Detail of Tomb of Dupanloup.



Orleans—Detail of Tomb of Dupanloup.

The second story seems to have been built by Legrand in 1773. Although he was a mere contractor (*entrepreneur*), he appears to have been allowed full license in building, and the columns, buttresses and cornice of this part of the building were of his design. In 1790 the architect Paris crowned the towers with their present light and graceful summits. It will be noticed that each story becomes narrower than that which it surmounts, while the design becomes lighter and less solid. The topmost range of the towers can be seen through, from some points of view, and although there are no spires, this lace-like delicacy, this semi-transparency in the topmost story adds to the idea of loftiness in the building and gives a parallel impression to that of a tapering spire. We may call this façade and these towers a piece of rococo Gothic work; a clumsy parody of the lantern of St. Ouen at Rouen, a false and insincere effort to disguise Renaissance paganism in Gothic trappings. We may call the line of portals flat, weak, and utterly meaningless, as indeed it is. But in spite of this no one can ever deny that the whole composition is imposing. Seen from a distance the front towers of Notre Dame de Paris can scarcely be recognized as a Gothic creation; it requires a near inspection to assure us that in that work is to be found the finest embodiment of the Pointed style. The opposite is the case with Ste. Croix. I have seen those towers from every point of the compass within and without the city limits. As they appear from a

distance, rising 134 feet from the soil, and looming in their strong and majestic masses over the city, they seem unmistakably Gothic in spirit and proportion. Nothing can be more imposing, nothing more enchanting to the eye, than the open fretwork, the jutting ornaments, the trellised galleries, the spiral staircases, the hanging colonnades of that majestic masonry rising tier upon tier, until the highest round seems almost to pierce the sky. It is only when we come close at hand that we discover that, while the proportions are faultless and the conception fine, the details are tawdry, vulgar and unsatisfactory.

The exterior of the nave is in the highest style of flamboyant architecture, vitiated by Renaissance accretions, which do not, however, destroy the impressiveness of the flying buttress, and the rich pinnacles of the contreforts. There are six windows of later Decorated tracery on each wall of the nave, or rather five and a half, for a winding staircase, enclosed in a turret, covers the half of one window on each side of the church. North and south transept portals are both Renaissance in their facings, the work of the eighteenth century architect Lefevre. A classic pediment and Corinthian pillars are quite out of place in such a structure. It, however, takes a great deal to kill a genuine Gothic building, which, in admitting the grotesque into its scheme of decoration, loses none of its power and beauty by the intrusion of a fragment of imitative classicism.

On the gable of the south transept, whose beautiful proportions are overlaid by hideous eighteenth century "whimwhams," is the haughty motto, "*Nec pluribus impar,*" and added is the date 1706. On reaching the east end of the church, we are confronted by an apse of seven bays supported by fine flying buttresses, and stamped with all the graceful elegance of the thirteenth century. The chapels which are between these buttresses are of the same date. The delicate spire whose outline is defined so clearly against the sky at the juncture of transept and choir was designed by Boesvilwald, an architect of the same learned and religious school as Viollet-le-Duc. It is evidently a very excellent copy of the belfry of La Sainte Chapelle at Paris.

When we enter the church we are made to forget all about Renaissance incrustations and the rococo work of eighteenth century bunglers. The eye travels from east to west of the building with the delighted feeling that there is the Gothic church in all its simplicity. The seven windows of the chevet blaze in their tints of intricate jewelry. The tall pillars rise, without a single capital, from the base to the keystone of the vaulted roof. Every line runs upward, and interlaces in that light and wondrous groining which seems so high above the spectator, and yet is so strong, so indestructible in its life-like combination of fineness and firmness.

The triforium of the nave is very shallow; the clerestory windows are large, but bare of stained glass. Orléans is not rich in colored windows as Rouen, for instance, or Tours, or Bourges is rich. The modern work of the chevet windows is a good imitation of the style of some fourteenth century windows at Bourges.

The modern stained glass in the nave windows is very noteworthy, and represents scenes in the life of the great heroine of Orléans, Jeanne d'Arc.

These windows well repay a most careful examination. They are the work of the famous French makers of stained glass, Gallard & Gibelin. This firm, like that of Clayton & Bell, of London, who have done so much to revive mediæval glass work in England, consists of a professional glass-stainer, M. Gallard, and a professional artist, M. Gibelin. In the windows of Ste. Croix which they have executed we are not surprised to see very fine modern work indeed. Modern French glass, except when it is slavishly imitative, is a really horrible production. The present windows form an honorable exception. The makers of them seem quite to have realized the conditions under which they worked. The building they had to decorate is strictly and severely Gothic. The window must, therefore, be flat, and owe its distinctness of design to three things, which do not include the expression of light and shade, or of distance. These things are, carefully diffused grouping, the arrangement of colors and of white in the window, and, thirdly, the leading. The makers of these windows, M. Gallard and his subordinates, have thoroughly understood their work. I think it possible that I have seen better tints in glass from New York laboratories, but no such windows as these have ever been produced anywhere in Europe. I would point out the masterly though restrained drawing. There are reminiscences of the missal illumination, and of the mediæval mural painting in all these windows. The costumes are mediæval, the legends (as we shall see) are mediæval, and in no other direction could a deviation from strict realism be better made than in this of mediæval conventionalism.

The first of these windows abuts on the south transept, and the series thence proceeds westward. It represents the shepherdess at Domremy, with her flocks. St. Michael appears to her in golden armor. Beyond is the thatched roof of her house, and the village church. The legend runs in old French: "*Comment Jehanne La Pucelle entendist ses voix celestes et leurs commandements.*" ["How Jeanne, the Pucelle, heard her heavenly voices and their injunctions."] The second scene occupies the half window cut off by the turret. Jeanne is on her way to court, mounted on a white horse; an angel with drawn sword leads the way. A soldier attends her; a burgher expresses wonder; a woman and a priest speak to her. The words under this tableau run as follows: "*Et fust, en raison de sa grande pitie du royaume de France, trouver le roy.*" ["Out of vast pity for the realm of France, she set out to find the king."] She finds the king, still led by the angel, and evidently caused wonder, amusement, anger and contempt among the men and women of the court. The legend merely says: "*Et luy fut presentee a la cour, luy disant, Gentil roy, Dieu m'envoye vous secourir.*" ["And was presented to him at the court, saying to him, Noble king, God sends me to help you."]

In the fourth window, according to the inscription of the window, "*Jehanne fit son entee a Orléans, yssant son etendart disant, Dieu m'envoye secourir la bonne ville.*" ["Jeanne enters Orléans, raising her banner, and saying, God sends me to relieve the good city."] A trumpet is blown before her and her banner bears the words, "Jesus, Maria." A cortege of horsemen attend her. In the fifth window the heroine stands within the English palisades, Michael the archangel is fighting for her. "*Et lors,*" says the legend, "*combattit a l'assaut des Tourelles, disant, Tout est votre, y entrez.*"

This outline will give the reader an idea of this magnificent glass. In the north windows of the nave are depicted successively Jeanne's thanksgiving service in Ste. Croix cathedral; the coronation of the king at Rheims, where Jeanne was present; the capture by the English of the Maid of Orléans; her sufferings in prison at Rouen; and, finally, her death by burning in that city.

These windows seem to me to indicate a revival of glass painting in France, and are worthy of examination both by English and American makers.

# Evreux

IN general, the characteristics of the art of building in Normandy are very much in harmony with those of the people who, under Rollo, conquered and occupied the northeastern coast of France on each side of the Seine. The Normans to-day have a physiognomy and a habit of life which they have inherited from their fierce, sea-going, yet gallant and generous ancestors. The inhabitants, their cattle and their soil seem to be full of exuberant life and vigor, and the traveller is impressed with the general cheerfulness and prosperity of the whole region. Before the Normans came, the real resources of northern France had never been developed; that country seemed to awaken into new movement and energy as soon as it became the resting-place of the hardy Norseman. Daring, ambitious, unwearied in obtaining his purpose, the Norman was the typical colonist, soldier and builder of cities.

EVREUX—FROM THE SOUTHWEST.

There had practically been no great works in building in the rich territory of the northern Sequani until the time of the Scandinavian conquest. Rome has left no important building there. The art of building among the ancient Gauls was rudimentary, and the simple walled fort, the small church and the elaborate tomb of the Merovingian period alone have left relics of the architecture that preceded the ninth century. But after the Christianizing of the Normans and their peaceful settlement in their dukedom, the art of building immediately rose to comparative perfection. Castles, fortresses and churches were built, and the Norman style of architecture became an established type.

In the first place, the Norman style was original. While the round Roman arch and the form of the basilica with its double row of columns became the norm of this style, the invention and artistic skill of the new builders improved, beautified and added a certain grace and elegance to the severity of the Latin model. The beauty of masonry was brought by the Normans to great perfection. Their originality consists in the fact that they did not adopt the construction of the Byzantine dome, nor the basilica apse. They built the walls of the churches with apertures of round-beaded windows, flanked by colonnettes; they invented the clerestory, which opened

through arcades of interlacing arches. They used no foliage in their capitals or mouldings; yet the graceful chamfer, the zigzag incision, the chaplet of oval beading, of winding lines and of stars, were calculated well to break the monotone of great wall spaces. They knew little about sculpture as it introduced the natural leaf and the human face and form, but they knew well how to distribute light and shade in a rich band of ornament. It was not until later that they brought home from the cities they had seen during the Hundred Years' War their taste for imagery in stone. The east end of their churches was square, and the choir had no ambulatory. They early mastered the secret of building a central tower upon four vast piers, though later, as at Beauvais, they seem sometimes to have forgotten it. Their great churches had three towers, two of which stood at the west end. In the twelfth and thirteenth centuries the Gothic style of architecture was introduced into Normandy, and perhaps this brief epitome of one phase of the history of French architecture cannot be better illustrated than by reference to the cathedral church of Evreux.

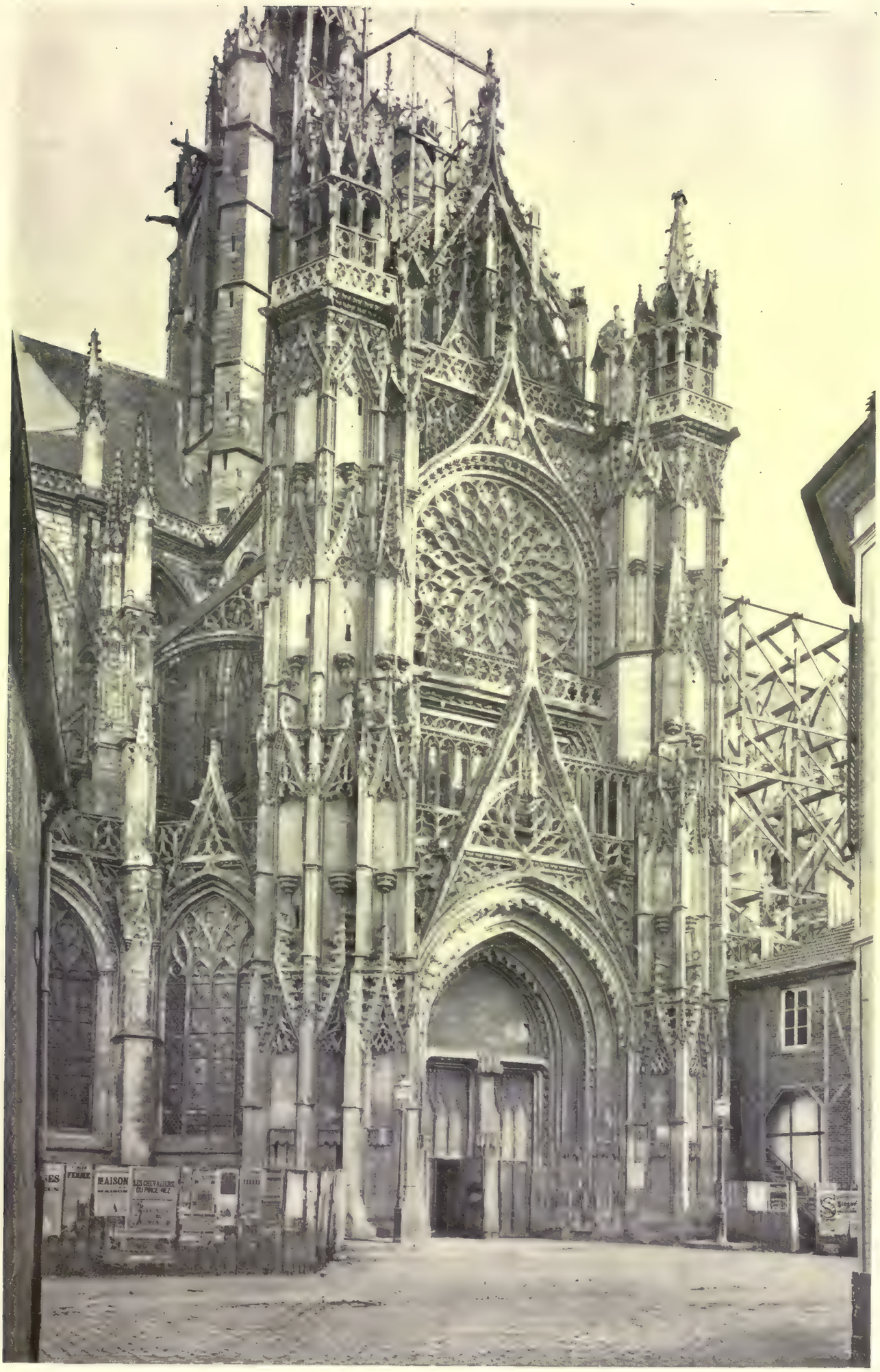
All the great churches of Normandy should be visited in order to understand Evreux. The Basse-œuvre at Beauvais is the rudiment out of which sprang such cathedrals as Coutances, while Notre Dame at Rouen is the architecture of Normandy in its latest perfection. The latter of the styles is completed at Rouen, and the Decorated has triumphed, but many still prefer the simpler grandeur of Coutances, or find the best mean of all in the interior of Evreux.

The situation of the little city of Evreux in Normandy is very beautiful. The river Iton runs through the valley at its feet, the green foliage of wide forest lands extends beyond, and the blooming fields of plenty, cultivated as the French farmer knows how to cultivate his ground, spread like a sea about the ancient walls. Woodland slopes repose under a beaming sun of June, and in the centre are the green, irregular roofs, rising one above another on the slope and crowned by the spires of the gray cathedral. It is indeed a bright and cheerful picture, and Evreux, both in its history and in its monuments, is one of the most attractive towns of Basse-Normandie.

Evreux, the ancient Mediolanum of the Latin domination, was the capital of the Aulerci, and had its original site on a plateau some six or seven miles from the present town. Augustus chose the present more convenient and pleasant situation for his Roman modification of the Gaulish capital. We are told that Christianity reached the bank of the Iton in the fourth century; that the earliest apostle was Taurinus, who was canonized after death, and whose name is borne by the church of the Benedictine abbey, where his tomb is still seen at Evreux. The city was sacked by Rollo, and afterwards belonged to a younger branch of the ducal house of Normandy until the twelfth century, when it was ceded to the crown. In the time of Charles le Mauvais, Evreux had more than its share of the sufferings brought upon the country through the long period of civil and foreign war caused by the perversity of a bad ruler. It was burned to the ground by Henry I. of England in 1119. It became the scene of one of the vilest acts of treacherous cruelty ever perpetrated by John Lackland of England, who slaughtered in cold blood all the chiefs of the garrison whom he had invited to his table in 1193. When Philippe Auguste approached the city to take vengeance on John, the latter took refuge

Évreux—General View.

Evreux—Windows of Eastern Apse.




Evreux—West Front.

in cowardly flight, and the city was entirely burned down to save it from capture.

Such are some of the incidents in the annals of a town which eventually was given to the Empress Josephine after her divorce. In these "piping times of peace" there is a quiet, dreamy air about this ancient bourg which harmonizes well with the mouldering ruins of the Roman ramparts, the murmur of the little Iton, the placid majesty of the great cathedral, and the neatness and apparent prosperity of a thrifty Norman village, for Evreux is little more.

The cathedral appears in its northwestern aspect from the railway station. But its western façade is its least interesting part. Here we find that the Renaissance has set its seal of dark and heavy classic imitation. The spires that flank the façade received their final completion in the time of Louis XIII. The summits of these towers are palpably ugly, but putting aside this portion of the building the Cathedral of Notre Dame at Evreux must be looked upon as an important example of Pointed architecture as it exists in Normandy.

Evreux—Flying Buttresses.

The Normans were enterprising in the matter of ecclesiastical building, as is proved by the history of the church at Beauvais especially. Everything that these builders thought was good they at once adopted, and never rejected any improvement because it was new. They grafted the fresh developments of the ogival style on their simpler Byzantine buildings without the slightest hesitation, as we see at Coutances. In the history of Gothic art Coutances may be said to occupy an important place. The great Lanfranc consecrated his cathedral in 1072, but of this church we find standing only the last two bays of the nave and the wall of the adjoining aisle, for this was the building destroyed in 1119 by the conflagration by means of which Henry I. of England wiped out the city. The church was rebuilt after the fire, and this second church is represented by the remainder of the existing nave and the lower parts of the towers. At the beginning of the year 1202 the upper galleries of the nave, including the triforium, were built at the time of Philippe Auguste. The windows belong to the age of St. Louis, who also commenced the side chapels. It was not until 1272 that the choir took its present proportions and was rounded by an apse. The Lady chapel which starts out beyond this apse and reminds one of similar constructions in an English cathedral was added between 1405 and 1467 by Cardinal de la Balue, then Bishop of Evreux. This munificent prelate began a new transept and raised upon the central tower the spire to a height of 230 feet 10 inches. The beautiful façade of the north transept is the later creation of La Balue's successors, who occupied themselves from 1511 to 1574 in also improving the flying buttresses of the nave, and in giving to the side chapels those features of beauty which I shall describe when I come to speak of the interior. During the present century the exterior of the church has been extensively restored, but without altering the main characteristics of the structure. It will thus be seen that Evreux started with the Norman church of Lanfranc, was developed during the period of thirteenth century Gothic under Philippe Auguste, beautified by pure Decorated accretions, and finally received Renaissance additions under Louis XIII.

It is best to approach this church by the portal of the northern transept, which is a very elaborate specimen

of the sixteenth century Gothic. Each side of the façade is flanked by an hexagonal buttress which is divided into three tiers of tabernacled niches. These niches are unoccupied, and indeed the absence of human figures in the exterior of the church is remarkable, although more or less characteristic of this period of Gothic. An attempt is made to compensate for the deficiency by the richness of leaf and corbel and crocket. The stone-carving of the pilasters and arcades is in this particular especially notable. The voussures are overhung as by a veil by the outside arch, which is serrated by a row of lesser arches; but there are no adoring angels or crowned saints in its recesses. The pediment of this arch is deeply pierced with floriated carvings. It rests against a horizontal gallery of two stories, above which recedes that part of the gable which contains the great rose-window, whose glass is well worthy of special study. This rose-window is again surmounted by an ogee arch, and behind rises the gable proper, also in the form of the ogee. The effect is majestic, in its intricacy and mystery, and the incrustations of so much tracery, cut out of stone with the clearest and freest of chisels, is eminently harmonious. It was such portals as this that first fascinated early in this century those who attempted the revival of Gothic architecture and led them to forget that under this superficial wealth of decoration lay the strong constructive lines of the Gothic engineer. The flying buttress, the flanking turret, the broad foundations are all concealed by this lavish display of sculpture, and these are the most important part of the Gothic building as securing its permanence through the ages.

Evreux—Bishop's Palace.

The central tower of Evreux is well worthy of careful study. It is the most conspicuous object to be seen in any view of the town. There is something severe and plain in the flat surfaces of the buttresses which stand at each corner, but these serve to keep this part of the building in direct contrast with the fretted surface of the façade below. The spire itself is a lovely specimen of Gothic art. It rises amid flying buttresses which spring from the angles of the tower summit, and is as light, if not as slender and tall, as the spires of Orléans, Notre Dame de Paris, or La Sainte Chapelle. Unfortunately the western towers give an inharmonious air to the building, although they are sometimes, as seen in the distance, reduced to fitting insignificance amid the splendors of the central spire, and the myriad pinnacles of buttress and window which crowd the exterior.

In walking around the exterior of Evreux we find that the ornamentation of the whole church is such as to minimize the effect of baldness and flatness in the Renaissance corners. The proportions of the church are Gothic, the florid decorations are also Gothic, although late in period. The chapels of the apse are wreathed in every point with luxuriant floriations. It seems as if some vast plant of variegated leaves had invested the walls and climbed the buttresses, overshadowed the windows and in its completest bloom had become suddenly petrified. The windows are surmounted by triangular valances of stone, on which the trailing decoration twines and almost seems to quiver in the wind. The strong, stern buttresses wear an apparel of changeless leafage, whose lines are at once fantastic and regular, exquisite in design and free as lace-work in execution. This flamboyant array of petal and stalk and curling leaf does not disguise the main

lines of the building, whose real character is discovered on entering it and examining the severe and more tranquil features of its inimitable nave and choir, and its transepts lit up by the windows of the central lantern.

I have often remarked that the real age and architectural character of a great church are to be discovered from its interior. The crypt is the basis of Bourges, as it is of St. Nizier at Lyon. In this part of the building we find stamped the date of the original building. At Evreux in the two last bays of the nave appear the round arch and the thick, circular pillars, which belong to the Romano-Byzantine period of the earliest Norman churches. Above these are, however, the pointed arches of the fourteenth century Gothic. The contrast is by no means either violent or discordant; it is, at any rate, softened by the historic associations which connect the church of the present moment with the ancient foundations of Lanfranc. These light and airy colonnades seem to grow out of the solid, plain substructure, whose proportions may have been suggested in the earliest ages by the triumphant arch which often stood at the gate of the Gallo-Roman city. As we advance further toward the east end of the church, we find still further progress in style. The flamboyant tracery of the windows, the luxuriant carving of the capitals in the choir and transepts, are a century later than the triforium of the nave. They belong to the fifteenth century, the chapels to the sixteenth, while Cardinal de la Balue raised the lantern over the transepts at the same period. The effect of this variety is extremely good and makes a vista of artistic grace combined with historic interest. Every stone speaks of the narrowing and soaring of the arch, the unfolding of the roof, the growth in tallness, the diminution in thickness of the pillars, the variations in the window tracery, the expansion in decorative intricacy and grace of capital and moulding. In no church has the steady march of Norman architectural genius toward perfection and from perfection to the last ripeness of Gothic ornamentation been so plainly and instructively exhibited as in Notre Dame at Evreux.

But the interior of this church must be carefully examined in order to be appreciated.

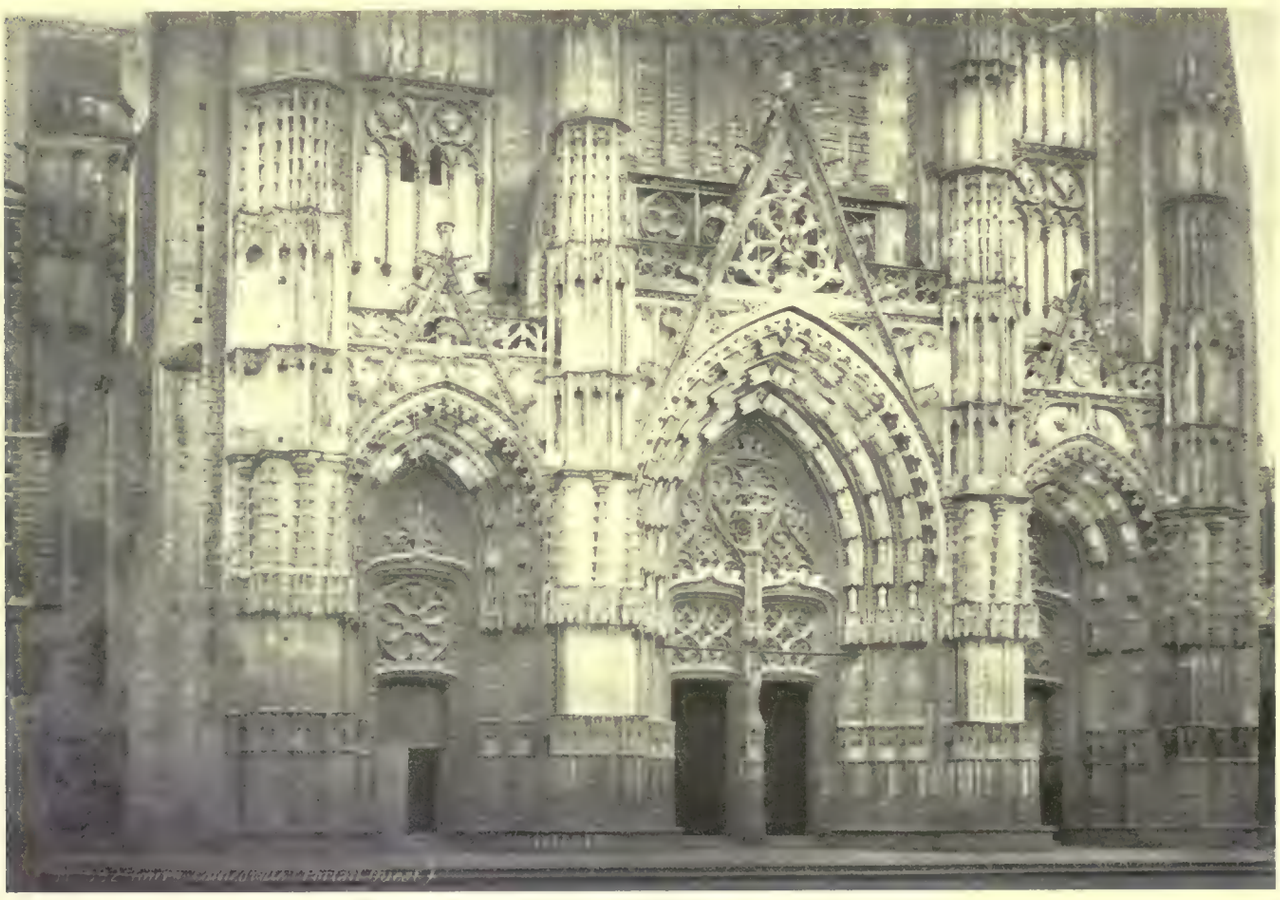
There are two things which struck me especially at Evreux; the first was the wood-work of the chapel screens, the second the windows. The pulpit is indeed a work of the seventeenth century, and its bas-reliefs are florid and classical, but the angelic figures which support it, like caryatides, are extremely fine. It is said that this was originally the rostrum of the abbot of Bec, from which religious house it was removed to the cathedral, when the monastery was suppressed and eventually turned into barracks for cavalry. The chapel which is used as a baptistery has a wonderful screen in which the foliation is a triumph of art—the true ecclesiastical art of the sixteenth century Gothic. Less remarkable is the wood-work in the screens of the four chapels which succeed in order the baptistery, although every example is worthy of study. The medallions in the wood-work surrounding the choir, and the screens of all the choir chapels are examples of the best sixteenth century work.

Evreux—Wood Carving.

The finest windows, with but two or three exceptions, are but fragments of old glass. In the baptismal chapel, or baptistery, are sparkling models of fifteenth and sixteenth century windows embedded in modern work. In the northern transept is seen, however, the remarkable rose-window. It is of very late production, for it belongs to the sixteenth century.

# Tours

I DO not know any town in France which is more charming and more full of literary and religious associations than Tours, that city of the Loire in which the tower of Blois reminds us of the intrigues of the Bourbons. The ruins of St. Martin's monastery indicate the cradle of Celtic Christianity. The old chateau at Plessis is filled with memories of Louis XI., abbot of St. Martin's, while Gregory of Tours dominates this whole cluster of associations, and the great Church of St. Gatien, in its pictures and in its windows, embalms the memory of the most illustrious saints and heroes of French Christianity.



TOURS—WESTERN PORTAL.

The foundation of the Church at Tours dates from the third century, and the see became a centre of evangelization for Anjou, Maine, Brittainy, and even the British Isles. In the list of names written in golden letters on the walls of the new basilica of St. Martin's is to be found that of Aidan, the first bishop of Lindisfarne, or Holy Island, off the coast of Northumberland, where he died in the seventh century. The remains of St. Martin are still preserved in the crypt of this basilica, where I knelt amongst other pilgrims whose imagination had been filled with that most picturesque of all Christian legends, which is represented in the picture hung in the Cathedral of St. Gatien, where the saint on horseback divides his crimson mantle and gives the half of it to the crouching beggar on the roadside. Far more brightly than the fame of Rabelais or Descartes, or even Balzac, whose statues are seen in the streets of Tours, shines the memory of Martin, who did one single act of charity that has made his name immortal in the annals of Christianity.

It is supposed that Gatien was the first to announce the doctrine of the Cross to the *Turones*, or men of Tours. The first church was built out of part of a house granted by a senator in the fourth century. This is the account given by Gregory of Tours. In the middle of the sixth century this church was destroyed by a conflagration which swept over the whole city. The bishop at that time was Euphronius, and his successor, the famous Gregory, who was elected to the see in the year 573, undertook the rebuilding of the cathedral church. This work he accomplished on a scale of the utmost magnificence possible in that era of religious art. We read of the fine mosaics in which, after the Oriental or Byzantine method, it was decorated, and of the frescoes with which it was adorned at its consecration in the year 590. In searching the history of the Church written by St. Gregory and entitled *Historia Francorum*, we find but little mention of his toils in erecting the sacred building. Only a few lines indicate his share in the work, while he has dwelt with abun-

dant details upon the churches built in his day by Namatius, Bishop of Clermont, and Agricola, Bishop of Chalons. But the Church of St. Gregory, which was built at a time before the stone vaulted roof did so much to protect ecclesiastical buildings from the ravages of fire, perished by flames in the war between Louis VII. of France and Henry II. of England. This was in the year 1166. It will be recollected that the two kings, not being themselves able to join the Crusade and leave their kingdoms for the Holy Land, contributed large sums of money toward the deliverance of the holy places to the care of Archbishop Jocian, who undertook to dispense the fund in a manner which displeased the king of England. This prelate was supported in his pretensions by Louis VII. of France. The English king would not yield; he burnt down Tours, and the cathedral was involved in the ruins. Only a few relics of the ancient building of Gregory survive to this day, amongst which must be reckoned the lower courses of the towers and some parts of the foundations.

Tours—Central West Door.

The archbishop, who had been the cause of the quarrel and the conflagration, began the rebuilding of the cathedral in a style of the utmost magnificence. In those days a bishop without a cathedral was considered almost as great an incongruity as a man without a hat. In the bishop's church was his throne, his pulpit, and the altar step from which he pronounced his blessing. The wandering bishop, who went from church to church over his diocese, like a mendicant asking for shelter, and received on sufferance, was a thing unknown in an age when the bishop was eagerly followed to his own see church, and his blessing in Confirmation or Orders was demanded in a place whose splendid solemnity and grandeur in dimensions enhanced the dignity of a divine office and added to the solemnity of a great occasion. Archbishop Jocian began his church at a time when the Pointed style was just beginning its first stage of development. The former cathedral had been dedicated by St. Gregory to the name of St. Maurice. That which Jocian began advanced but slowly to its completion, and you may hear even now, on the banks of the Loire, the common expression, "It is the building of St. Maurice," that is, an interminable work, for the structure was not completed until the year 1547.

The cathedral at Tours did not abandon its dedication name of St. Maurice until the middle of the thirteenth century, when it took its present title of St. Gatien. At this point in its construction the only portion of Jocian's church which had been completed was the apse of the east end, with its fifteen chapels, the choir, transept and two bays of the nave. At the beginning of the fifteenth century the fine portals of the transepts were completed, and twenty-five years afterward the clock-tower of wood, a tall, slender spire, since replaced by a very insignificant structure, was destroyed by lightning, but the following year the two towers of the western façade, which so far had only been raised one story high, were continued, and were completed by the year 1547. In the year 1430, when Archbishop Coerquis presided over the see, the most strenuous efforts began for the completion of the edifice. The archbishop himself, who was a munificent man, showed himself, like Dean Mesneau of Angoulême, a model for all ecclesiastical church builders, by personally contributing to the expenses of the work 400 gold crowns; the chapter sold a forest which was amongst their possessions, and the Brotherhood of St.

TOURS—WESTERN TOWERS.

Gatien, which was a real brotherhood of monastic devotees, labored hard in raising funds for the completion of the church. The western façade was finished in 1440; seven years afterward the last of the two towers rose to its full proportions.

I, myself, have lived under the shadow of St. Gatien at Tours for several weeks at different intervals and have never wearied of gazing at its fine façade and the originality of its towers. These I have seen across the broad waters of the Loire at various distances and have always admired the boldness and originality of their design. The lower part of the façade is in the later Decorative style, when the use of figures in sculpture was beginning to disappear and the artist contented himself with the effects of rich foliations, cusps and crockets laid one upon another in a rich and luxuriant lacework of stone. The three portals rise high, their tympanums being filled with elaborate tracery, which recalls that of the churches at Beauvais or Vendôme. The central portal has above it the double or Lorraine cross, emblem of the archiepiscopal office. Instead of a rose-window there is an arched aperture ending below in an inverted arch. Each of the towers which surmount the two side portals are flanked by polygonal buttresses, divided by bands into niches and blind arcades. The towers themselves are quite unexampled in the architecture of France. While they are square up to the stage that rises over the roof-line, on this story is built an octagonal cupola, which in turn is crowned by a smaller cupola, also an octagon. The effect is original, even bizarre, and shows the influence of the Renaissance style. This part of the structure necessarily makes one think of the towers at Orléans, in which the classic artist of the sixteenth century is struggling to work after a Gothic model. It is perhaps to this blending of the two styles that the towers of St. Gatien's owe their singular charm. The dweller on the banks of the Loire, the veritable Tourangean, has always had a special character, an original personality which has impressed itself forcibly upon the history, the literature and the art of France, and the towers of the great cathedral church, in their strange and yet beautiful originality, an originality which recalls the Giralda of a Spanish church, the minaret of a Damascene mosque combined with the lines and mouldings of a Gothic spire, have always seemed to me to express the comprehensive humanism which belongs especially to this district of France.

The cathedral at Tours, as all churches of the best Gothic periods, is built in the form of a Latin cross. It is not a large cathedral compared with those of Paris, Amiens, Bourges, or Rheims; but the elegance of its proportions gives it an air of grandeur, standing as it does in a plain, and soaring high above all adjacent buildings. It is one of the few churches in France which is absolutely, and in all points completed, and this fact is a witness to the untiring energy and local pride of the Tourangean builders, who would allow none but men of Touraine to work as artisans upon its construction and would not rest until the whole edifice was crowned by the final cross and vane. The dimensions of the church, as I took the trouble to measure them myself, are as follows: 320 feet in length, 98 feet in breadth; across the transepts north and south it measures 151 feet; the height inside from the vaulting to the pavement is 91 feet.

Tours—Nave, Looking East.

Yet the interior presents the beau ideal of a cathedral; the vaulting of the roof is bold and light; the columns are slender, and each bay, with its tall arch, its triforium and clerestory openings, remarkable for grace and symmetry. There is something almost enchanting in the light and airy range of its colonnades. The windows are of remarkable coloring and must be considered among the old-

est examples of fine stained glass to be found in France. There are very few churches which are so perfect in the arrangement of the choir and apse. Everything—the clustered columns, the foliated capitals, the delicate pillars that soar up into the roof, the arcades of the apse, their open galleries and rose-windows, flaming with colors, the tall windows of the clerestory gemmed with priceless thirteenth century glass, and over all the arched roof with rounded groinings that meet in tufts of sculptured grace—all evidence a unity of design, a purity of motive, a simplicity of execution which suggest the organic development of a tree or a flower.

It has always been suggested by those who look for symbolism in the construction of a Christian edifice that, as the whole church was an emblem of Christ stretched upon the cross, so has it been pointed out that when the eastern part deviated from rectangular harmony with the nave, it suggested the bowing of the Saviour's head in death. But I would go farther than this. For as the eastern arm of the structural cross at Tours has this inclination, so also is the eastern end adorned with a series of chapels remarkable for their miraculous beauty; and is not this the crown of glory that surrounds the head of the world's Redeemer?

Every one who visits the church at Tours ought to pause a few moments before the marble tomb of the two sons of King Charles VIII., executed in 1506 by Michel Colomb, the immortal sculptor of Tours, who has represented these innocents calmly slumbering under the shelter of the wings of angels. There is nothing more touching in the whole range of monumental sculpture than this group of white marble. Another point of great interest in the cathedral is the Chapel of St. Martin, with its painting of the saint's act of charity. I often wondered, as I visited over and over again this sacred spot, whether the example of a man like Martin, commemorated in the history, the art, and the worship of the Catholic Church, had not done something to give to the French character that especial sweetness and gentleness, that special type of refined religionism, that distinguish it, and had not done something to counteract the desolating influence exercised in communities, small and great, by the successes and triumphs of the Grandets, whether of Europe or of America.

Tours—The Choir, Looking West.

# Rouen

ROUEN is the old capital of Upper Normandy, the headquarters of English domination in France, the scene of Jeanne d'Arc's trial and martyrdom, the birthplace of Corneille and Fontenelle, whose maxim was, "All things are possible, and every one is right." To me it is the most romantic city in France. The old gable-fronted houses, the narrow streets, the antique carvings on degraded mansions, the numberless churches, the monuments and squares, are elements in a panorama equally delightful to the artist, the antiquarian and the historian.

ROUEN—WEST FRONT.

The position of the cathedral at Rouen contributes something to the solution of the question, as to whether a great church is more favorably situated on a hill or in a valley. The church of the bishop's seat in the diocese of St. David's, Wales, is built in a deep valley for purposes of security. The fierce Norsemen, landing on the southwestern coast of Britain, could not see the towers of the cathedral for the hills by which it was encircled, and could not, therefore, rifle the treasures of the religious houses adjacent, nor burn the church, nor murder the monks and clergy. It would almost seem as if the cathedral at Rouen had been built on the level bottom of a valley in the midst of a walled town, for the very same purpose. The great Benedictine monastery of St. Ouen stood in the same quarter. Standing on the boulevard which takes the place of the ancient rampart, we see over the house-tops nothing of the cathedral but the great iron spire of open Decorated tracery, which rises 485 feet in a pinnacle of black lace-work from the point where nave and transept meet. On great festal days the big bells of those closely crowded churches in the valley blend together and make a tumultuous clamor as if pent up in a bubbling caldron of sound. Yet the situation of the cathedral in the back part, and in the lowest part of the old town can detract nothing from its unrivalled magnificence. It remains today as it has for centuries been, one of the most gorgeous, the most elaborate, and, from its historical associations, one of the most fascinating of ecclesiastical buildings in France. Rouen was a metropolis or capital city of the Romans in the third century. In the middle of this century St. Mellon, who was the apostle of the Veliocassi dwellers in the lower valley of the Seine, is supposed to have been the first Bishop of Rouen. His jurisdiction

extended over the whole of Normandy. His successors have a name even to-day; these were St. Victrix, the friend of Martin of Tours; Sulpitius Severus, whose histories are still treasured amongst the choicest relics of early Christian literature, and a host of others, including St. Ouen, too numerous to mention here.

The present cathedral stands on the site of a Roman structure whose foundations may have dated from the days of St. Mellon. This ancient church, hallowed by memories of so many French saints and fathers, Martin, Hilary, Gregory, was burnt to the ground at the beginning of the thirteenth century; and as the great revival of church architecture and the building of magnificent cathedrals formed a part in the policy of Philippe Auguste, who wished to consolidate the monarchy and the bishops, as against the abbots and the barons, the work was finally completed at the death of the king. But the splendors of Beauvais, Bourges and Amiens far eclipsed at this time anything to be found in the church at Rouen, and it was not until the end of the fifteenth century that the decorations of the church, begun at the end of the thirteenth century, were completed. The Church of Notre Dame at Rouen is not as large as many others, being about 443 feet in length, including the eastern Lady chapel. It is about 92 feet in height. Seven towers rise above it. The two which flank the façade are completed and make the breadth of the western end 183 feet. One of the towers, that of St. Romaine, is of peculiar interest to the architectural student. The lower part is of Roman construction, and must have been erected in the early times of Christianity on the Seine, possibly belonging to the time of St. Mellon. The second story of the tower is undoubtedly to be attributed to the transition period, from which emerged such creations as that at Amiens, while the highest portion is of the Pointed style of the thirteenth century. The tower to the south, or right hand, is called the Butter Tower, and was built in the fifteenth and sixteenth centuries, having been begun in 1485 and completed in 1507. It was built out of the cost of indulgences granted to the faithful for the privilege of eating butter in Lent. It is moulded in the full bloom of the Gothic style. Both these towers are about 247 feet in height. The great bourdon or base bell of the church, which weighs about eight tons, hangs in the old Tower of St. Romaine. The central spire of cast iron is quite modern and serves the purpose of emphasizing the presence of the cathedral amongst many other churches, over which this spire rises pre-eminent.

ROUEN—INTERIOR.

The western façade is one of the most elaborate to be found in France; it almost looks at a distance like a hanging veil of delicate lace. It is constructed in the later Decorated style. Numberless pinnacles, open archways and niches vary the surface of this great façade. The vast rose-window is crossed by the lines of the pointed gable rising over the central portal. In spite of the mutilations of those Puritans who considered that the essence of Christianity was the destruction of all monuments of the past and of all Christian works of imagination, there still remain 300 statues niched upon this magnificent front. In the tympanum of the central doorway is a very effective Tree of Jesse. Over the north door are scenes from the life of John Baptist; Salome stands before Herod; St. John is decapitated; the head of John Baptist is brought in on a charger. Above this is the Resurrection of Christ. In

ROUEN—FROM THE SOUTHEAST, SHOWING TOWER OF ST. ROMAINE.

ROUEN—WEST FRONT.

the tympanum of the south door is a bas-relief representing Christ throned in glory and the martyrdom of St. Stephen. Very interesting are the transept portals. That on the south is called The Portal de la Calende, from the name of the square which it faces. It is adorned with many bas-reliefs and a fine rose-window. In the tympanum are scenes from the Passion. The gateway of the northern transept has its tympanum sculptured with an uncompleted representation of the Last Judgment.

The church is built in the shape of a Latin cross, the Lady chapel being an elongation of the eastern arm. There are three naves, to which chapels have been from time to time added on from the thirteenth to the fifteenth centuries. The church impresses one with a sense of its stupendous and venerable dignity. The windows are filled with stained glass, or partially filled, for the accursed spoiler has sometimes dashed out in his rage whole areas of glittering color and saintly forms. These windows are reckoned as 135 in number. This enumeration does not include three rose-windows, of which that at the west end seemed to me the most impressive. The French artists of the Middle Ages never seemed to have any hesitation in representing the first Person of the Blessed Trinity, whom they reverently term the Eternal Father. In this great western rose we have depicted in glowing colors just such a subject as is best adapted to the configuration of the tracery. The Eternal Father is throned in the centre, while around Him are choirs of angels, some bearing the emblems of the Passion, others sounding their instruments of music—a blending of bitter memory and exultant joy, anticipated by the Latin poet of the Augustan age when he wrote,

*"Forsan et haec olim meminisse juvabit."*

Rouen—Nave, From the Entrance.

There are three features in the interior of the building which are especially worthy of notice. The eye of the visitor is at once attracted by the staircase of the library on the north wall of the nave. It is a structure in white marble. The doorway stands under an ogee arch, and is flanked by richly crocketed pinnacles. The balustrades of the four flights of stairs are pierced decorated work of the most exquisite character. I have seen nothing in France to equal this staircase, which, while it is a mere detail almost lost amid the complexities of a vast structure, is yet unique in its airiness, grace and skilful engineering. It might be a Jacob's ladder, the ladder of dreams, the ladder of fancy, so lightly does it climb the grave flank of the old cathedral. The second is the tomb of Louis de Brèzè, the husband of Diana of Poitiers. This noble gentleman was the seneschal, or commander-in-chief of Normandy, and the unhappy husband of a brilliant woman whose name is better known in the history of the chateaux of the Loire, than in her husband's home and country. Yet when he died, she erected this magnificent monument to his memory. It was built and adorned between the years 1535 and 1544 by his widow. The knight himself is represented in full armor mounted on an armed horse and passing with drawn sword through a field of flowers. The cornice above this statue is supported by caryatides, which Renaissance frivolity and unreason have represented as virgins, lolling very much at their ease with their weight placed on one foot, in contrast with the serene rigidity of those maidens of the Propylæa, who look as if they were really balancing themselves to support a superincumbent weight, while the contrary is the case with these caryatides of Renaissance classic imitation. Beneath this

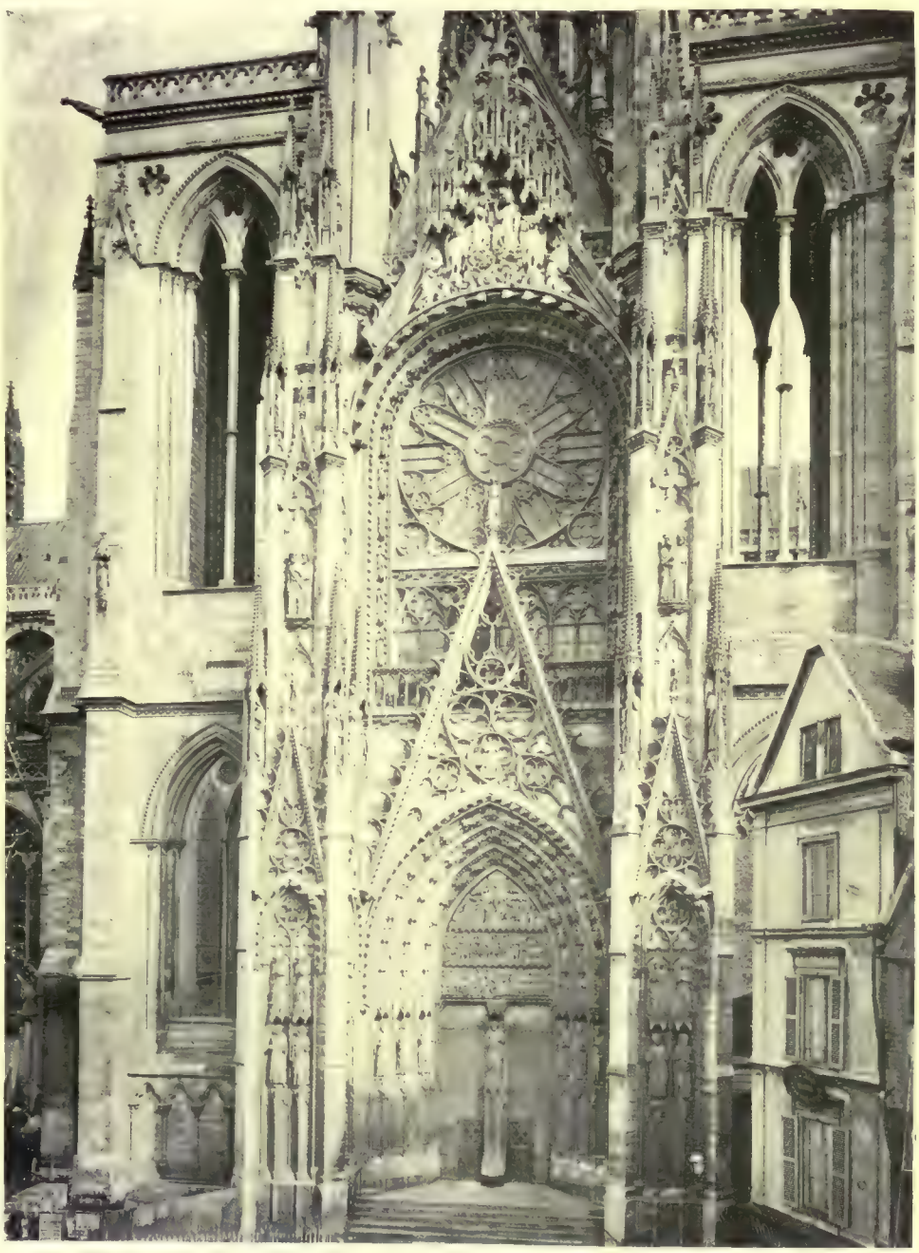
ROUEN—TOMBS OF CARDINALS GEORGES D'AMBOISE AND GEORGES D'AMBOISE BUSSY.

first line of the monument is a second, in which the good knight lies extended on a sarcophagus, naked as he was born. His widow has placed an effigy of herself, in alabaster, kneeling at his head, in a niche close by two Corinthian pillars.

Far more magnificent and elaborate is the tomb in the Lady's chapel of the two Cardinals d'Amboise, which measures some 20 feet long, and about 27 feet high. The designer of this Renaissance masterpiece was Roland Leroux, and it was executed by the six most famous sculptors of the day. The base of the tomb is a series of niches separated by brackets supporting the platform. The pilasters which descend from these brackets to the ground have on them bas-reliefs representing a monk in prayer. These niches are filled with allegorical figures of Faith, Charity, Prudence, Fortitude, Justice and Temperance. It is a strange feature of this Renaissance monument that Hope should have been excluded from the list of its Christian virtues; but the Renaissance was really a movement rather of retrospect than of aspiration. On the main platform of the tomb are the statues of Georges d'Amboise, Cardinal Archbishop of Rouen and Prime Minister of Louis XII. The cardinal was one of those good as well as great ecclesiastics who have done so much to glorify the annals of France. He was a man whose only foible was his aspiration to the papal throne, which he yet had not sufficient unscrupulousness to seize, for the French troops which he had stationed at the gates of Rome on the death of the Spaniard, Alexander VI., and with which he could easily have overawed the conclave, he dismissed, and, entering the election without influence, was defeated. But he was a strenuous, religious and charitable man, and this is one of the monuments to ecclesiastical personages in France where the verdict of historians echoes the acclamations of contemporaneous popularity. The kneeling figure of his nephew, of the same name, who raised the monument in 1525, is behind the figure of the great cardinal. At the back of the monument is an alto-relievo of the cardinal's patron saint. St. George, St. John the Baptist, St. Romaine, a monk and an archbishop are subjects that fill the niches, while on the top of the tomb stand in marble, as representing the oracles of truth, apostles, prophets and sibyls. The cathedral at Rouen is remarkable for other very interesting tombs, although they are not decorated with such noble monuments as those above described. It is easy to understand why a church should in the Middle Ages be employed as a place of sepulture for saintly or illustrious men and women. The church was the safest place in a walled city in which to deposit anything which it was wished to secure from rapine or violation. It was, therefore, natural that the dead body of a man much beloved and honored should be placed within the sanctuary walls. But, secondly, the church, and especially the cathedral church, was in a walled town one of the few places of common public resort. The streets were narrow, the quarters of the populace were confined and every inch of ground was occupied by those who sought protection within the city fortress. The church, therefore, in some ages was a place of promenade, even of business, a general rendezvous for young or old alike. The Romans raised the tombs of eminent people along the side of the highway, that all might see them, as people hurried by on excursions of duty or pleasure. So, when people came into the great church, they were kept in mind of the good,

Rouen—South Aisle.

the great and the holy who had preceded them by the epitaph or the inscription which indicated the spot where their mortal ashes were laid to rest. This was particularly the case when the tomb enclosed a person of great sanctity, one whose prayers and whose alms might be supposed to have gone up before the throne of God. Superstition added a new reason why the great ascetic or the great intercessor should have a tomb within reach of public recognition. There is a singular instance in Scripture where the ashes of a prophet coming in contact with a corpse raised the dead man to life. Upon this incident credulous devotion has built a vast structure of superstitious belief. It has often been supposed that a visit to a tomb brought a blessing in the shape of health and healing to those who needed them, and Cuthbert and Thomas in England, Isidore and Teresa in Spain, Denis and Geneviève in France were still potent even in their ashes to assuage the sufferings of humanity. Apart from all this, the common people had few other means of learning the history of their country than that which was afforded them by the names and inscriptions engraved on the tombs of the great men who slept in the cloisters and under the tall arcades of some immemorial church or minster. We are not surprised, therefore, to find that a large portion of the history of Normandy is written in the stones of Rouen cathedral. There is the tomb of Rollo, the Norse pirate who first conquered the northern provinces of France, who became a Christian, and eventually labored to rebuild the church which his followers had destroyed. There also is the tomb of William Long Sword, his son and successor. These are found in the Chapel of St. Anne. In Rouen cathedral was deposited the heart of Richard Cœur de Lion, the hero of romance, the model to all Europe of Christian chivalry. Here also is the grave of the young Prince Henry, the well-beloved son of Henry II. of England, who ruled an empire wider than that of Charlemagne. One of the best kings of France, Charles V., is also buried here. John, duke of Bedford, who took such an important part in the condemnation and execution of Jeanne d'Arc, is also buried in this cathedral. Bedford at that time was regent of France for his nephew, and, judged by the standard of his own time, he was a great and good man, although circumstances forced him to take an attitude which nowadays may seem unjustifiable toward a woman whose marvellous career, as we read it step by step, seems to belong to the age not only of faith, but of actual miracle.



ROUEN—SOUTH TRANSEPT PORTAL.

# Bayeux

BAYEUX cathedral is looked upon by many critics as the first building of its kind in Lower Normandy. It is more grandiose and imposing than either Evreux or Seez, and its architecture, its mural paintings and its crypt are great features in its claim to our attention. Bayeux itself, one of the little plain cities of Normandy, has points of interest of many kinds. The historian knows it as the place of the famous Bayeux tapestry; the archæologist visits it for its ancient houses; the ecclesiologist for its cathedral and its cult of Thomas of Canterbury.

The Gallic Baiocassi, who originally founded it, chose their site for the sake of the fertility of the plain and for the sweet waters of the Aure, which traverse it. But in the days of the early Cæsars the city became Augustomagus (*magus* being the ancient Celtic for city). Augustomagus was won to Christianity by Exsuperus, its first bishop, whose history may be read in the stained-glass windows of the chapel in the north aisle. The first Bishop of Bayeux lived in the middle of the fourth century, a few years before the first invasion of outside barbarians. Augustomagus was an ordinary Roman garrison town with a mingled population, and among the Gauls residing there was a man of importance, whom we know as Regno Vertus. It was he who gave to the bishop the ground on which the first church was built, and on which the sacristy of the Lady chapel now stands. This was the beginning of church building among the Baiocassi. It is supposed that Regnobert, who succeeded Exsuperus on the episcopal throne, built a larger church, of which the present crypt may be considered to contain the vestiges. Bayeux was not more fortunate than other northern cities in its treatment by the Scandinavian pirates: it was razed to the ground, but Rollo, after his conversion, treated Bayeux as he treated Rouen, and did much to help in rebuilding the church. This church was constructed after the model of the Latin basilica, whose wooden roof, placed at such an altitude from the ground, was always in danger from fire. It was by fire indeed that the church, which the first duke of Normandy had helped to build, was destroyed in the year 1046. The rich and powerful Hugues de Bayeux was then bishop, and he appears to have spared no time in rebuilding; and if we may believe that veracious chronicler, Ordericus Vitalis, the new edifice was consecrated in 1077. This was the original Norman church at Bayeux, built with all the massive strength and strong, clear ornament which we find in the pillars and capitals of the crypt and the

BAYEUX—FROM THE NORTHEAST.

tury. The vaulting has been restored in the fifteenth century. There are some wall paintings recently uncovered, but too far mutilated and effaced to identify anything excepting the figure of Christ. This is one of the largest cathedral crypts in France. Strange to say, its existence was for many centuries unsuspected, and was only discovered in the year 1412. This is recorded in an inscription placed at the opening of the crypt:

"In fourteen twelve, on the third day
That April's showers made meadows gay,
While people kept the Paschal feast;
Noble men and reverend priest,
John of Bussy, in Bayeux,
The mother Church's shepherd true,
Yielded his soul to God, who made him:
Here within the holy place,
Before the altar of God's grace.
As we dug his grave, we found
This unknown chapel underground.
There within the tomb we laid him,
God's Love eternal wrap him round.
Amen."*

William Receives Harold.

Harold's Oath.

The interior of Bayeux at first strikes one by its composite character. The lower arches of the nave on each side are like those in the choir at Durham. The large, stout cylindric pillars rise in an almost monotonous row, like so many bastions, and the round arch spans the space between them with the bold, calm, stable sweep of a triumphal arch and the ponderous solidity of a Roman aqueduct. As we look up the church between these grave and majestic arcades, we receive a vivid impression of their strength, almost indestructibility. They seem like the substructure of some such mighty cathedral as Bourges, and not the nave of the cathedral itself. But above this lower colonnade we notice that the architecture has changed; the triforium opens into pointed arches; from the columns with their massive capitals dart upward slender stems of stone crossing each other in the vaulted roof. The soaring lines of the structure are multiplied, and in the light and airy galleries, in the clerestory windows the rounded is supplanted by the pointed arch; along the upper frieze we discover the finest decorative development of the Gothic style, although the stalk and stem, from which it appears to spring in its exuberant life, is the plainness of the Norman capital, the flatness of the Roman arch, and the inanimate mass of the single, tower-like column. If we might be allowed to use a simile, we should say that in the Norman lower courses of this nave, each bay was like some artist's structure of impassive stone, from which there shot toward heaven jet

* "En mil CCCC et douze,
Tiers jour d'avril que pluye arouse;
Les biens:deterre; la journee,
Que la Paque fut celebree;
Noblez home et Reverent Pere,
Jehan de Boissey, de la mere;
Eglise de Baieux pasteur,
Rendit l'ame a son Createur;
Alors en fouillant la place,
Devant le grand autel de grace,
Trouva-l-on la basse chapelle,
Dont il n'avoit ete nouvelle;
Ou il est mis en sepulture,
Dieu veuille avoir son ame en cure.
Amen."

after jet of living water, curving, crossing and intermingling its elastic lines in twenty different combinations of grace and movement.

This perfection of the Pointed style is manifested more than anywhere else in the choir and apse of the choir, where the galleries of the triforium are of supreme beauty. Each of these openings is formed by a larger pointed arch enclosing two smaller ones. Nothing exceeds the lightness of the column, the grace of the arch, the elegance of the moulding in this circling triforium which has something almost Moorish in the delicacy of its lines and the deep shadow of its recesses. It was in Normandy that the triforium, the gallery over the aisle and opening into the nave, was invented, and it is in Normandy that it reaches its highest perfection of form as shown in Bayeux cathedral. We always regret the flatness and shallowness of this gallery in the buildings of the later Decorated style, and feel that St. Ouen's at Rouen, the cathedrals at Tours and Orléans, lose by the absence of that bold and ample triforium which gives such exuberance to the splendor of Notre Dame at Paris. But the triforium of the choir at Bayeux excels even that of the church of St. Louis on the banks of the Seine.

Harold Crowned.

Bayeux cathedral is rich in internal decorations, although its windows present nothing remarkable beyond the fifteenth century glass of the nave, near the organ. As is well known, the stained glass of the fifteenth century is notable for its reserve in color and its masterly drawing. A characteristic specimen is found in the transept window of St. Maclou at Rouen, and we find here in Bayeux the same use of blue, of dark olive brown, of green, and a little yellow, with a largeness of white spaces which throw the figures into strong relief. But the mural paintings of Bayeux are among the most valuable remains of the mediæval fresco. In the north transept is represented on the wall the Annunciation, the Crucifixion, and the life of St. Nicolas. When we compare these pictures with that in the cathedral at Tours, and that at Orléans in the cloister of a secularized monastery east of the cathedral, we plainly distinguish between the object of the worker in stained glass and that of the fresco painters. The colors of the fresco are of less importance than the black line of outline and shade, and while the French fresco is beyond all comparison inferior to that of Italy, it is at least distinct and clear in its meaning, and that meaning is formally religious and devotional. The mural paintings in the ambulatory of the choir are also noteworthy as examples in the history of religious art. But the mural painting or fresco never flourished in France; it is not native to the Gothic church, which affords little room for it. The moulding and windows fill up the walls, and what color is to be added to the interior must be applied to the glass through which the light enters the building. The combination of fresco and stained glass in the same quarter

William Builds Ships.

of a building is always absurd; for while the stained glass kills the coloring of the mural painting, this latter has also a deadening influence on the effect of the many-tinted pane. It is for this reason that even the finest paintings, when hung in churches, seem to lose so much of their tone and impressiveness. The simple stone wall, with its gray spaces and mouldings, is by far the best setting for the storied window, whose color being concentrated and relieved, shines with its full brilliancy, while, on the contrary, as at St. Peter's, Rome, the uncolored windows let in the natural light of day to give true value to the frescoes or mosaic of wall and ceiling. This at any rate is my experience of the effect of wall paintings in a church of Pointed architecture. The proper place for mosaics and frescoes is in the crypt, as they are found at Bourges and in St. Nizier's church, Lyon, where artificial light shows them to the best advantage, and they serve the purpose of adding color and life to the gloom of a subterranean, or semi-subterranean, chamber.

Battle of Hastings.

The iron-work which surrounds the choir is worthy of notice. It belongs to the seventeenth century, and is a fine specimen of hammered metal, and may be compared with the iron screen of St. Ouen's, Rouen. The stalls at Bayeux are of oak and are richly carved. In fact, every part of the church has been adorned in the most lavish manner, and Bayeux in this respect must be considered to stand foremost among the cathedrals of Lower Normandy. The vaults of the choir are inscribed with the names of the first twenty-one bishops, and the busts of several of them also appear. Nothing seems to have been omitted that could add dignity and splendor to the edifice, and the chapter house, which adjoins the north tower, has also some treasures which add to the historic interest of the monument. Among these is a remarkable chalice of the seventeenth century, and the very plain chasuble, stole, and maniple, which were worn by St. Regnobert, the second bishop of the see. These vestments are enclosed in a box of ivory and gold, supposed to have come during the Crusades from Constantinople, but is evidently of much later manufacture than its contents. There is an Arabic inscription on the box which I am told has the following meaning: "In the name of God, the clement and merciful; His justice is perfect and His grace attracts all hearts." I must not forget to mention the painting in the north transept, which represents the martyrdom of Thomas à Becket. Although it is modern, it is important as showing the interest still taken by Norman Churchmen in the English saint who was minister in England of a Norman king, and died, as the Church believed, at the post of duty, and in the cause of religious truth, the champion of ecclesiastical privileges against the tyranny of kings.

# Nantes

NANTES is the largest city on the Loire, and the original capital of that Brittany, the ancient Armorica, which may almost be called the "Caledonia stern and wild" of France. The Loire is a broad and rapid river; its course through Touraine is precipitate, now it overflows its banks in impetuous torrents, and at other times, as if exhausted, flows with parted current between vast reaches of golden sand. It is a fitting type of the strenuous, impulsive and fitful Tourangean character. But at Nantes it becomes calm, and, fed by several affluents, runs circling round islands and quays as it mingles its waters with the salt tides of the Atlantic. Sea-gulls hover over it and the traveller feels that he has reached a point at which he is in direct communication with the outer, the transatlantic world. Yet Nantes has sunk from her former importance as a great port. She stands, I think, seventeenth or eighteenth in the rank of French seaports, as judged by the number and tonnage of their shipping. Her history is interesting; it is characteristic. The old chateau frowns over the harbor still, although it is but a memory of former power, struggle and independence which it now suggests.

NANTES—TOMB OF FRANCIS II.

Nantes has always been the home and citadel of liberty. It was originally merely *portus Namnetum,* the harbor of the Namnetes, whose city stood on a hill, aloof from the shore. This city, Condivicenum, appears to have been conquered by Cæsar, who united it with the *portus,* where he placed a strong garrison and built his ships. But the Roman domination was always resented by the Bretons, who were constantly in rebellion. In the middle of the third century Christianity was preached there and St. Clair built a basilica on the site of the present cathedral. The calendar of Nantes contains the names of two martyrs who suffered for their faith at the end of the third century. Donatian and Rogatian are still proudly known as *"les Enfants Nantais,"* the children of Nantes. Bishops in those early days were often the best administrators of a city government, at least they were the most merciful and most enlightened. After Nantes had thrown off finally the yoke of Rome in the fifth century, and had for nearly forty years been ruled by the Breton chief, Conan-Meriadech, and had finally been conquered by the barbarians, we find Clothair I., husband of the famous Radegonda of Poitiers, putting the city in charge of Bishop Felix, who dug the excellent canal which still bears his

NANTES—FACADE AND TOWERS.

NANTES—THE NAVE, LOOKING WEST.

NANTES—THE NAVE, LOOKING EAST.

name, and reconstructed the small cathedral of the third century, placing a central tower, or lantern, at the junction of the nave and transepts. This was probably the Romanesque dome, such as we find at Périgueux. Although Nantes and Brittany were three times compelled to submission by Charlemagne, this wild home of independence indignantly rejected the authority of his feebler successors. Armorica actually proclaimed a king of its own in the time of Charles the Bald. What could these stern and antique warriors think of a monarch who had no hair on his head, when it was a particular point with the early Franks that their kings should be distinguished by long hair, should in fact be *rois chevelus?* Nominoe, the new king of Armorica, began a reign which was full of disaster. The Normans ravaged the country, Nantes was betrayed by treachery. In after years began the struggle between the rulers of Brittany, who had taken

Nantes—From the Southeast.

the more modest title of duke, and the royal power. Philippe Auguste, and after him the astute Louis XI., in vain attempted to make this intractable region yield submission to the crown. But this submission came at last in the natural order of things. The famous Duke Francis II. fought hard against the French monarchy, but the Bretons were utterly defeated in 1488 at the battle of Saint-Aubin-du-Cornier. Finally, Anne, duchess of Bretagne, married Charles VIII., and Brittany was united with the crown.

Thus, during the period when Gothic architecture was at its height of perfection and was inspiring the production of such churches as Rheims and Chartres, Armorica was struggling against that royal power which did so much to aggrandize the bishop's office and beautify the bishop's see church. No wonder that the cathedral at Nantes, vast as it is, is so inferior to several fabrics in eastern France. Significantly enough, its finest monument has been set up to commemorate the heroic Breton, Duke Francis II., who made so bold a stand against the overlordship of the French throne, which, in the person of Philippe Auguste, had been the fosterer of ecclesiastical architecture.

As we have seen, Nantes had a cathedral from the earliest Christian ages. It was a small, modest chapel at first consecrated by St. Clair, and served by his ministrations. It is, indeed, supposed to have been built either on the site of a heathen temple, or else to have been forced out of a Roman house. A Roman house would easily take the form of a church. The atrium might be used as the nave, the tablinum, with its raised floor, would serve well as the sanctuary. However this may be, the early church of Bishop Clair was not destined to be permanent. The congregation outgrew its dimensions, for the early Gauls readily accepted Christianity, and St. Clair was considered a miracle-worker. One of the finest pictures hung in the cathedral represents this early missionary as restoring sight to the blind. Thus it was that when that wise and sagacious ruler, Bishop Felix, took what was literally the supreme power at Nantes in the sixth century, he proceeded not only to dig a canal, but to build a basilica. The present building is, however, a Pointed structure of a much later period. All honor, nevertheless, to Clair and Felix. They began the work, and the Christian community has faithfully continued it up to so late a period as the time of Louis Philippe.

As I stood on the Pont de la Belle Croix, I saw on my left hand two great masses of masonry tower over the buildings of Nantes. The one was the great castle of Duke Francis II., which he had built and fortified in a dream of vain, though, it may be, laudable, ambition.

Deep moats surround it, and three huge towers still survive of the four with which he protected the angles of its mighty walls. In its crippled grandeur this fortress reminded me of many wars, of apparently fruitless bloodshed, of power and pomp long ago extinct. Now the hand of time has softened the rugged outlines of the building, which survives, an almost useless monument, a picturesque but empty relic of the past. Homeless and helpless, the castle looms like a stranded ship of mighty proportions, whose days of adventure are forever over. In the busy, peaceful days of this prosaic century the castle of Nantes is passed by without notice by the thousand toilers who throng the shipping and the quays.

Beyond it rise the roof and spires of another building. Its towers are resonant with bells, its façade shows that the hand of the mason has but recently been at work upon it; that in a utilitarian age religion still fondly revives and restores the sacred monuments of early zeal and devotion. This is the cathedral whose open doors still admit daily worshippers, whose life is still something real and throbbing in the every-day experiences of the town, and whose vaulted roof still echoes the same Psalms as Clair and Felix recited in their humble sanctuary on the self-same spot.

Considering what the history of Nantes has been, the cathedral is to me a positive marvel. The splendid line of houses along the quays, with their verandas and fine decorations, was built in the blood of the slave trade between Africa and the Antilles in the eighteenth century. The war of La Vendée ravaged Brittany after that period of guilty prosperity; yet the spirit of religion, of duty, of devotion, has never abandoned the great seaport of the Loire, and the existence of such a see church as St. Peter's is one of the witnesses to this fact.

The dimensions of the church are, in the first place, magnificent. It is 16 feet 5 inches longer than the Church of St. Gatien's at Tours, and 26 feet 3 inches higher under the vault of the nave. It is 29 feet higher than the great Church of Notre Dame at Rouen, though it is 107 shorter. Its dimensions are thus 334 feet in length and 121 in height under the vault of the nave. This, of course, of itself constitutes an element of grandeur. The visitor will look in vain for the hundred statues that adorn the front of Rouen, or for the marvellous richness of tracery, combining the Pointed and Renaissance styles, which imparts a half-Oriental air to the cupolas of Rouen, or for the light, feathery crests that surmount and almost seem to wave over the towers at Orléans. The two western towers at Nantes are bare and plain, and require the haze of distance to give them dignity. Yet a vast building is always to some degree impressive, and the Church of St. Pierre is a fitting background, as viewed from the Pont de la Belle Croix, to the stern and sombre masses of the antique donjon keep that rises near the river.

The portals were built in the fifteenth century, and exhibit the characteristic sculpture of that period. At that time ecclesiastical art had perhaps reached its perfection, and the subjects taken from the life of St. Peter and the acts of SS. Donatian and Rogatian, which unfold themselves in the voussures, give a pretty complete idea of fifteenth century art as represented by the sculptor's chisel. The play of light and shade in these bas-reliefs lends an even fret-work to the hollow, tunnel-like openings and enriches the lower part of the façade to a degree that makes the upper part, including the towers, which belong to the sixteenth century, appear singularly bald. The sense of proportion in adornment seems to have been missed, and this is a point in which such west fronts as those at Tours and Vendôme have so vast a superiority. As architecture developed in France, the triple entrance at the west end was made to dominate in the extent of its decoration the whole façade, and make it a harmonious composition. At Nantes we miss this harmony, and the three portals seem like what Horace would call "a purple patch" introduced incongruously into a piece of work of the simplest and severest character. Yet it is quite possible that this defect will be eventually remedied. Restorations and new work are still going on at Nantes, and it is not likely that the two towers, meagre and unsatisfying adjuncts to a structure of noble proportions, will not in the long run receive that enrichment and elaboration which the church so justly merits.

This is particularly noticeable in the western portal of St. Ouen's at Rouen, where the twelve apostles have been freshly niched, with true Gallic features and expression, on the sides of the central doorway. St. Stephen's gate in the south transept of Meaux is another example among many, and at Nantes nothing can be better than the great statue of St. Peter, the saint of dedication. Modern French glass is not always good; even that which imitates most closely the flat mosaic work of the thirteenth century is too frequently deficient in depths of tone, in the distribution of light and in strong, spontaneous drawing. The artist seems hampered by the limitations of his material, and I sometimes doubt whether the glass itself is as good as that made in the laboratories of such firms as the Tiffany Glass and Decorating Company in New York. The old stainers knew the advantages of using thick glass, and at Chartres some of the glass is over an inch in thickness. Any one comparing such modern glass as appears in the new Church of St. Paterne at Orléans with the superb coloring of the windows at St. Gatien's cathedral at Tours will see how thin and watery is the former; if he compares the Jesse window in the south transept of St. Maclou's, Rouen, with any piece of modern glass, he will notice that the drawing of the older specimen is as strong and the use of the leads as masterly as anything to be found in the larger works of Albert Durer or the broad-line draughtsmen of more modern German art. The lead is made the fulcrum, so to speak, of shadow, and is so arranged that the lines of etching end in it, and so disguise it. It thus happens that the leading which hampers the modern window-painters is the strong reliance of the ancient school, and is so employed that it is very often actually unobserved by one who studies their work. The Jeanne d'Arc windows at Orléans are indeed most successful in drawing and leading, but it is not unjust to say that there is something to desiderate in the depth, tone and harmony of their coloring. But in sculpture and mason work the French ecclesiastical artist of the present day is as supreme as ever, and for beauty of modelling, severity of pose, and perfection of touch no ancient sculptor can excel him.

In the age of such a school of Renaissance religious art as that to which Michel Colomb, who, by the bye, was a native of Tours, belonged, it was not likely that the people of Nantes would leave the great champion of their liberties, Francis II., duke of Bretagne, without a fitting monument. Michel Colomb was a man of genius, who combined in his art the purity of the Renaissance form with the religious devotion of the mediæval sculptor. It was he who inspired that lovely monument to the children of Charles VIII. in one of the chapels of the cathedral at Tours. There the two babes, for they are little more, are reclining in white marble on a grand sarcophagus. There is a sweetness and naivete about the composition which are eminently attractive. He also designed the Fontaine de Beaune in the Place du Grande-Marche at Tours, and a very fine and delicate piece of work, in Carrara marble, carved with the arms of the Lord of Semblansay, who gave the sculptor the commission.

# Bayonne

BAYONNE, the old Roman Lapurdum, is situated in the midst of a beautiful tract of country. The vast *Landes,* or moors, spread to the north as far as Bordeaux; the illimitable horizon of the ocean lies to the westward, while the blue peaks of the Pyrenees appear in the south. When we gaze at those towering mountains we recollect that we are not far from Fontarabia, and not much farther from Roncevaux, "the Roncevalles Straits" of Mrs. Hemans, that forgotten Liverpool poet—forgotten indeed by all who have not in their youth been stirred by the sentimental emotionalism of her facile verse. But the song of Altabascar and the horn of Roland seem to be still echoing from the valleys of those fabled mountains.

Anyone who has seen in the Louvre at Paris the marine paintings of Joseph Vernet, whom Louis XV. sent to Bayonne for the express purpose of picturing its scenery, will be able to judge with what justice a writer has exclaimed, "After the Bosphorus, I have seen no fairer panorama in the world!" The air is indeed mild, although the figs hang black upon the trees; for the roses are still in bud and bloom at the end of September, but there is neither grandeur nor variety in the scenery and little shipping in the river to lend animation to its ebb and flow as it yields to the ocean tide. Yet the verdure is refreshing after the bleak mountains of Auvergne.

As to the history of ancient Lapurdum, there is little to be learned about its foundations. Some fragments of marble buildings, a bronze or medal of Roman stamp remind us that the Roman sway extended over the whole of Aquitania, but Cæsar makes no mention of Lapurdum. Two coins of Hadrian were marked in 1826, and two hundred years before in making alterations in the church at Hasparren a monumental inscription was discovered, belonging to the tomb of the pagan priest Verus, who lived in the time of Hadrian. But we can only conjecture that Lapurdum was a great Roman city, with gardens, statues, temples and baths, revelling in the luxurious paganism of Latin decadence.

BAYONNE—FROM THE NORTHEAST.

As to the Church at Lapurdum, we read in the records of the Abbey of Duvielle of a certain Issiacus, who was bishop there in 381. Gregory of Tours in 587 calls Lapurdum a city, *i.e.*, an episcopal see. In 979 Arsius, bishop of the see, speaks of the advance made by the Church in "the ancient times." It is at Bayonne that we are confronted by the ethnological problem of the Basques, that strange and strongly individualized people, whose origin no one has ever been able to discover.

Bayonne—Western Towers.

But to come down to the authentic Church history of Lapurdum. The apostle of Bayonne was St. Leo, whose birthplace, Carentan, is in Normandy. He came to the north of France in the ninth century, and eventually became Bishop of Bayonne, when that city was in possession of the Norman pirates, who worshipped Odin. There his personal attractiveness, his eloquence and moral earnestness gained him a hearing. The savage Scandinavians were affected, their hearts were won to Christianity. Leo was permitted to build a little chapel in the town, but the worshippers of Odin were incensed against him, and, dragging him into the idol temple, tried to compel him to do homage to the graven image. Leo, however, with indignant zeal, struck the brazen idol in the face, and according to the legend, it immediately fell to the ground and crumbled into dust. The people raised a shout of wonder and proceeded to demolish every other heathen idol in the city. In the place of the great temple of Odin, a Christian cathedral was built, and the present church still occupies the original site of that which St. Leo founded.

Bayonne—Choir, Looking West.

In the life of St. Leo, written by command of Pope Gregory, there is a pretty story connected with the conversion of the Norman pirates. With Leo at Bayonne were his two brothers, Philip and Gervaise. The latter resembled in stature and countenance the great preacher and bishop who had won so many hearts to Christ, and the niece of a pirate called Weeland, having become a Christian, fell in love with Gervaise, who returned her passion. Weeland was away on a piratical expedition at this time and Leo was also making a journey into the wilds of Aquitaine, preaching the Gospel. The bishop and the pirate eventually returned and were informed of the state of things. Leo gave his consent and approval when Gervaise consulted him about marrying the tall and stately girl, who, among the Normans, was called the Maiden of the Shield (*La Vierge au Bouclier*). Weeland, however, was highly incensed, and finding his niece praying in the cathedral, he reproached her in bitter language. He was attended by a crowd of other pirates, who meditated a massacre of the Christians and a restoration of the worship of Odin. It was at this moment that Leo arrived at the cathedral, accompanied by his brothers. Then the fury of the Normans turned itself upon this Christian bishop, who had been the cause of all the changes wrought in their social and religious life by the introduction of Christianity. The bishop saw plainly that the hour of his death had come. He hastily urged his brothers to take themselves to a place of safety, and Philip complied, but Gervaise, seeing Weeland approaching the bishop with drawn sword, flung himself forward to receive the blow, and fell to the ground, pierced by a fatal wound. The next stroke cut off the head of Leo. But, says the legend, the body of the saint stood upright for an hour afterwards, holding the head in its hands. A Norman tried to throw it down by striking at the feet, but in vain. Then, conducted by an angel, the bleeding trunk walked 300 paces to the spot where Leo had first preached the Gospel at Bayonne, bearing the head, which it "offered to God, like just Abel, as a victim in burnt sacrifice." It is recorded that on the evening of Leo's burial a woman of great beauty, but deadly pale, was found on her knees at the grave of the apostle. It was the Maiden of the Shield. She died the same night. The Scandinavians said: "She never could have survived the restoration of our pagan mysteries; perhaps the union which the holy bishop wished to see realized here has been realized on high, in the Christian valhalla, for the happiness of both races." Weeland was punished by direct visita-

tion of God, for fire and brimstone fell from heaven upon the remote town in Normandy where he and his companions had taken refuge, and they all perished miserably. Meanwhile, the Church at Bayonne, being freed from the presence of these wicked men, flourished greatly. The power of Norman paganism declined, and in the year 986 the Norman pirates suffered a disastrous defeat from Guillaume Sauche, duke of Gascony, who attacked and routed them, but it was the apostolic Leo who appeared the night before the battle and solemnly blessed his arms, and when he rode to the fight St. Severus fought by his side, mounted on a white horse and armed magnificently cap-a-pie. What is this but a mediæval version of the Dioscuri at Lake Regillus?

The church dedicated to Sainte Marie de Bayonne belongs to the thirteenth century. The cathedral of Leo had been replaced by a larger one, which Bishop Raymond de Martres had erected at the beginning of the twelfth century. Being struck by lightning, this edifice was burned to the ground. When Arnaud-Loup de Bassabat succeeded Raymond in the see, he immediately undertook the building of a place of worship which should vie in beauty with the northern churches of the new Pointed style. His efforts were liberally seconded by the people of the town, but the church was not completed in its present form until the beginning of the eighteenth century.

BAYONNE—PORTAL.

For a southern church Sainte Marie de Bayonne is remarkable. It is entirely in the northern style, like the cathedral at Auch, and the little gems of perpendicular architecture which is perched on the top of the hill at St. Flour. The ground plan is quite regular, and takes the form of a Latin cross. Its extreme length is 230 feet, its width is 91 feet, and it is 121 feet in height. At present it is undergoing restoration, and the western façade has its central portal built up and is disfigured by a temporary porch or pent house. This part of the building has never been completed. The southern porch is very interesting, but has had its sculptures much mutilated and worn by the weather, and is now in course of restoration. The most beautiful features are the apsidal east end and the two towers.

The main style of the church is early Gothic. On entering it we are struck by the grandeur and harmony of the composition. The architect seems to have aimed at strength and stability in raising its mighty piers, those strong, graceful arches, and the sturdy groining of its roof.

The building is supported by two rows of clustered pillars, six of which are much stouter than the rest. Slender columns, as at Bordeaux, are grouped around these pillars, whose capitals are richly carved in varied designs. From these capitals start the pillars which end in the arching of the groined roof. The triforium, or gallery over the arches of the nave and choir, is of good dimensions, but of no depth such as we find in Notre Dame de Paris. Its openings upon the nave are decorated with little columns, serving as a jamb of a double window, in whose arch are trefoils. It is curious to see on the keystone of the roof-vaulting the arms of England emblazoned in colors and gold, and pointing to the English occupation of Aquitaine from 1152 to 1451. The people of St. Flour in Auvergne boast that it was the English who built their cathedral for them, and the leopards and *fleur-de-lis* on the roof at Bayonne may also be said to support the opinion that Sainte Marie de Bayonne is actually an English cathedral. But it was not completed until years after Jeanne d'Arc had defeated the forces of an

English king and Charles VII. had been anointed at Rheims.

For the three naves were not built simultaneously. The collaterals or aisles which surround the choir and transepts were indeed completed during the end of the twelfth and in the course of the thirteenth centuries, as is evident from the transition character of their architecture. They bear traces of the struggle between the round and pointed arch, between the heavy solidity of the Byzantine style, which was based upon the principle of sheer force and weight, and the airy lightness of the Gothic, whose principle of construction was balance and proportion. But Gothic architecture bursts into full flower in the upper stages of the central nave, the sanctuary and choir, and we are compelled to consider this delicacy and refinement of design, this lightness and elegance, as characteristics of fourteenth century architecture in France.

As in so many churches in southern and central France, the stalls of the chapter are behind and not to the westward of the altar. This is in accordance with the Greek usage, and points unmistakably to the Greek origin of French Christianity. St. George of Cappadocia evangelized Le Puy and built his cathedral at Ruessium. St. Pothinus, the disciple of Polycarp, and indirectly of St. John, came to the confluence of the Rhone and Saône and founded his lowly oratory in the marshes of the peninsula which divides the two rivers. The fashion spread until it penetrated so remote a town as St. Flour in Auvergne. The choir, however, are not at Bayonne seated in the choir proper, and before the altar. There are two high jubés, or screens, running east and west on each side of what we should call the chancel; on the top of this wide platform are the boys who sing the old Gregorian airs which are familiar to English and American ears through the version of Mr. Helmore.

The glass in the Chapel of St. Jerome remains intact. It dates from the year 1531. Here is a fine picture of the visit of Christ to the house of Mary and Martha. The disciples are represented as accompanying their Master. The drawing is simply masterly. The figure of Christ is perfect as a study of the human form. The expression is really divine in its lofty dignity, but form is sacrificed to color; it is a fine picture, but not a good window. Above the window are the arms of Francis I., who was always glad to have the salamander figure in a religious building; but the window was the gift of his two sons, Henry and Francis, on their return from Madrid, where they had been detained by Charles V. as hostages for their father. Baylac has suggested that the two figures of a man and a woman kneeling at a *prie-dieu* in the lower portion of this window, commemorate some touching tale of love in connection with this royal gift. They are evidently Bayonnais, and his insinuation is perhaps supported by the inscription in Gothic characters which is written above this forgotten couple, *Nunc et semper* ("Now and forever").

The windows of the apse are modern. They were made by M. Emile Thibault, of Clermont, and are in imitation of thirteenth century glass. I find that the stained-glass artists of France produce work in every style, according to the character of the building which they wish to decorate. The great *fabrique* at Tours has made some very creditable mediæval glass, and these windows at Bayonne, while not equal to old and original productions, are very bright and harmonious. In the centre are Christ and His virgin mother, and at the right and left the four evangelists. There can be no denying the charm of these compositions, which are highly artistic and in many ways recall the faith and skill of a by-gone time. They are really religious, as well as artistic.

In the Lady chapel there are also some fine windows representing the Annunciation, the Adoration of the Magi, with the Gothic inscription, Aurum, thus, myrrham (gold, frankincense and myrrh). The infant Jesus is seated on His mother's knee in another window, and the final one is the Assumption. In the rose-window the Coronation of the Blessed Virgin Mary is depicted.

I left the cathedral by the southern porch, which is in better repair than that at the north. Indeed, fanatic rage seems entirely, or almost entirely, to have spared it. Its carvings are great mediæval monuments, and in them are delineated in the severe hieratic style of early Gothic the Last Judgment and the Coronation of the Virgin. These, we have seen, are the two favorite subjects of Gothic sculptors, and the stone carvings at Bayonne are not behind many others in their own peculiar grace and charm. The records tell us that the two spires were not completed until the year 1878. Their existence in their present perfection is a powerful witness to the revival of the Church and of ecclesiastical art in France. Under the stone which forms the summit of the spire last completed is deposited a parchment inscription which says, "These two towers of the cathedral church were erected with their spires, between the years 1873 and 1878: the southern one, from the upper stage, the northern from the roof-line of the church, from the public funds of the Fabrique de l'Etat (the Department of Public Works), under the auspices of the Holy Virgin Mary and of SS. Joseph and Leo, during the Pontificate of Pius IX. and Leo XIII., Marshall Macmahon being President of the Republic, through the efforts of the most reverend and illustrious Francois Lacroix, Bishop of Bayonne, Emile Doges, architect and director of the works, Pierre Alexander Joly, contractor, Denys Moulinier, foreman.

"This crowning stone and the cross which surmounts it were solemnly blessed by the most Reverend Francois Lacroix, bishop, in presence of the chapter and clergy of the cathedral, in presence of the workmen and vast concourse of the faithful on the 28th of June, 1878, on the festival of the Sacred Heart of Jesus, at the first vespers of the Feast of SS. Peter and Paul. May they remain standing until the end of time."

The cloisters of the cathedral at Bayonne are well worthy of notice. They are among the largest in France, and extend around an irregular quadrangle. The plot of turf which they encircle has seen many important incidents in the history of France, and been trod by many illustrious men. When Church and State were one in a mediæval city, it was here the men of the commune, artisans and members of guilds, too, elected their officers, their mayor and magistrates. Here the sheriffs and aldermen legislated, and in the ancient archives we still read, "At a session held in the cloister of the cathedral, under the elm tree."

The skill shown in building the beautiful spires of Bayonne is well repaid by the glorious effect they produce in the city landscape. If a cathedral is indeed intended for a monument, a constant witness for Christianity in the midst of busy life, the end is well served by the light and graceful, yet rich, spires of the cathedral of St. Leo as they rise over the roofs of the town. The spire is the part of the church which is always most in evidence. It is the only part ever seen by a good many people, and by hurrying passers-by. The effect of such a work as that at Bayonne is distinctly inspiring. These towers are creations of light and loveliness whose influence, sensible or insensible, must be great in reminding a sensitive people like the French, and a thoughtful, somewhat serious and melancholy race like the Basques, of the worship of God, of the services of religion, and of the nearness of eternity and eternal things.



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